

AMATEUR CINE WORLD

JUNE 1937 •

...DS IN EQUIPMENT
DESIGN

...CAMERA

...PURSU
...GLES

...S WITH
...PMENT



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Add **SOUND** to 8m.m. **CIRSEVOX**

THE VOICE OF
ALL PROJECTORS

PRICE COMPLETE

59 GNS.



**ASK YOUR DEALER
FOR A DEMONSTRATION**

CIRSEVOX enables all owners of 8mm. silent projectors to add sound to their entertainment at a reasonable cost. Using films with magnetic sound track, the simplified mechanism ensures high quality reproduction and eliminates the irregularity in the film drive. It offers wonderful new possibilities for the amateur film maker.

The equipment consists of:
A SOUND HEAD for the guide and running of the film at constant speed.

A SPECIALLY DESIGNED AMPLIFIER, which when linked up to the magnetic heads allows recording by microphone, pre-erase of previous recordings, playback and direct

amplification of any sound source.

A HIGH IMPEDANCE PIEZOELECTRONIC MICROPHONE

A HIGHLY EFFICIENT LOUDSPEAKER embodied in the case which houses the above equipment.

Microtecnica FILM EQUIPMENT (ENGLAND)

9 SOUTHAMPTON PLACE, LONDON, W.C.1.

Telephone : CHAncery 2707

Wallace Heaton's Notebook

A HAZE FILTER is strongly recommended when filming with Kodachrome colour to improve colour rendering and definition under many light conditions. No increase in exposure is required when using a haze filter. We can supply haze filters to fit the following cameras:

G.B.-Bell & Howell Sportster, f/2.5 lens	£1 4 3
State if for Mytal or Trital lens.	
G.B.-Bell & Howell Model 624, f/2.3 lens	£1 4 3
G.B.-Bell & Howell Autoload, f/1.9 lens	£1 4 3
Filter retaining ring for Serital lens	13 11
Paillard Bolex B8 or C8	£1 12 8
Filter holder for B8 or C8 lens, Standard and telephoto	£2 1 0
Eumig C3 and Electric 8mm.	18 1
Zeiss Movikon 8	£1 19 0

Packing and postage 6d. extra.

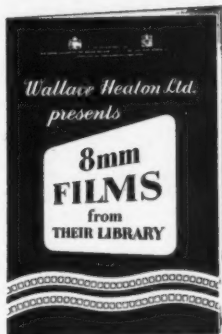
VEBO SUPPLEMENTARY LENSES enable you to film titles and other subjects at close range with cameras having fixed focus lenses. Five different lenses are available for filming at distances of 7in., 10in., 15in., 20in. and 23in. Supplied in an adjustable mount to fit lenses up to 1½in. diameter. Price 15/- each, post 6d.



HAVE YOU HEARD THIS ONE?

The Wyndor Regent has superb reproduction and is excellent for use in conjunction with your cine projector. With two speeds 3½in. and 7½in. per second, up to two hours recording time, mixer controls, twin track recording and inputs for gram, microphone and radio. Price with microphone and tape 54 gns.

NEW from our 8mm. Film Library—For the first time! Walt Disney cartoons in colour. Six Exciting Titles are now available, a further six will be released later in the year. Details may be found in our latest 8mm. Film Catalogue—



It costs 1/3 post free. Send for your copy today.

Our Cine Department is again ready, with the Filming Season close at hand, to offer a first class editing service. For a nominal charge your films can be edited and titled by our experts. Let us take the hard work out of your filming. Quotations free on request. Give your films an extra lease of life—Our Cine Department can now offer a speedy cleaning and waxing service—charges are moderate. May we send you further details?

Have you seen the latest edition of our 16mm. Silent Film Library Catalogue? It's the most comprehensive in the country and it's crammed with hundreds of exciting films. New releases are added regularly through the year. Recent additions include the News Review of 1957, colour Travelogues and cartoons. 16mm. Silent Catalogue costs 1/9 post free.

STOP PRESS. Just released in 8mm. The 1957 GRAND NATIONAL. See the race from start to exciting finish. Copies available for hire now—make your booking with our Film Library TODAY.

A CANVAS COVER FOR THE MALOR CASE. The Zodel All-Weather canvas cover provides adequate protection for the Bolex H16 Malor compartment case. This cover, well made from strong canvas, neatly fits over the Malor case, affording excellent protection against weather and also marks and scratches caused by travelling. With zip sides and a cut-out for the handle, this shower-

proof cover is Ever Ready and in no way restricts the use of the leather case beneath and so can be left on at all times. Retail at £3 3 0. Post and packing 1/6.

ILFORDS' NEW H.P.S. 16mm. Negative film has an amazingly high speed of 400 Weston in daylight and 320 Weston in tungsten light, enabling films to be made in very weak light. A 100 feet spool of Ilford H.P.S. negative film costs £1 19 7, post and packing 6d. extra.

8mm. USERS. This is what you have been waiting for! The Cine-Vue 8mm. Pocket Movie Viewer enables you to see, in motion, any 50ft. 8mm. film black and white or colour. No electricity supply, battery or mains, is required. Simply load with film, look through the eyepiece and turn the handle. You can see your 8mm. films in normal, fast or slow motion or as still pictures. You can rewind the film without unloading. Price £2 2 0, post and packing 1/6.

COLOUR FILMS

FOR YOUR

HOLIDAY MOVIES

You can't get the best results in colour if your film is not in perfect condition. Don't risk spoiling your holiday movies by using stale material. Order your supplies from us. Weekly deliveries from the manufacturers ensure that our stock of colour film is factory fresh.

8mm. 25ft. double run spool	£1 9 0 post 3d.
8mm. 25ft. double run magazine	£1 16 7 post 3d.
9.5mm. P. or H. charger Kodachrome	£1 5 2 post 4d.
9.5mm. Webco charger	£2 3 4 post 6d.
16mm. 50ft. spool	£2 5 7 post 4d.
16mm. 50ft. magazine	£2 16 9 post 6d.
16mm. 100ft. spool	£3 18 10 post 6d.

AN INEXPENSIVE BUT ACCURATE SPLICER is made by Eumig, manufacturers of the famous Eumig cine cameras and projectors. The instrument incorporates a device to automatically trim the film and excellent splices can be made with a minimum of effort. Two models are available: 8/16mm. and 9.5mm. Price £2 5 0 each, post and packing 1/3.

WALLACE HEATON LTD., LONDON, The Leading Cine Specialists
127 New Bond Street, W.1 · 47 Berkeley Street, W.1 · 166 Victoria Street, S.W.1

WALLACE

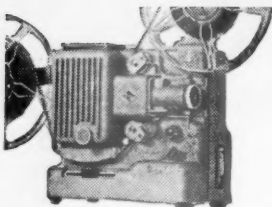
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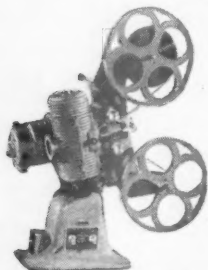


127 New Bond Street

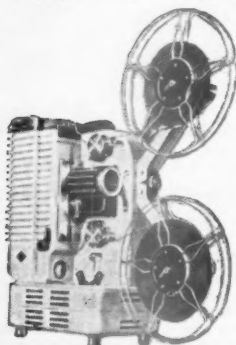
SUPPLIERS OF PHOTOGRAPHIC EQUIPMENT



EUMIG P8 8mm. Uses economical 12 volt 100 watt lamp. 400ft. spool arms, pilot lamp socket. Price **£32** Phonomat sound synchroniser **£18 15 0**



G.B.-Bell & Howell 606H 8mm. Finest quality construction. All-gear drive, 500 watt lamp, still pictures, motor rewind. Price ... **£59 0 0** Carrying case ... **£6 6 0**



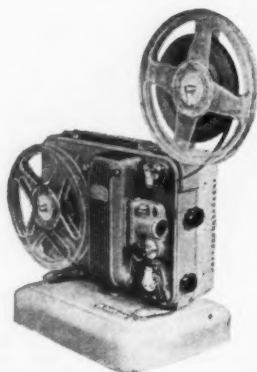
EUMIG P26 8mm. Incorporates a host of features including: still pictures lever, reverse switch, motor rewind, lamp preheating, pilot lamp, 500 watt lamp. Price with lamp ... **£61 14 6** Case ... **£5 0 0**

WHEN CHOOSING AN 8mm. PROJECTOR

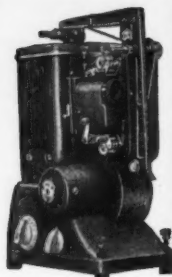
—there are many factors to consider. For example, screen brightness is not entirely dependent on lamp wattage, but is affected also by filament size, aperture of projection lens, shape of shutter, design of condensor lenses and others.

There are also the questions of image definition, steadiness, ease of operation, noise, maintenance facilities and the provision of features such as a reverse switch, still picture clutch, rewind and pilot lamp.

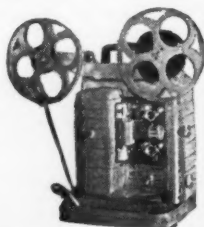
The only sure way of emerging from this maze of detail with a satisfactory purchase is to seek the advice of an expert, and see several models demonstrated side by side. This is why it will pay you to buy your projector from us. We have a sales staff who specialise in cine equipment, two demonstration theatres and the finest selection of projectors in the country.



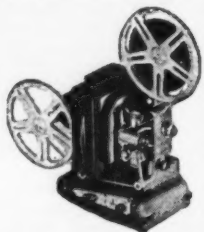
ZEISS MOVILUX 8. Very quiet operation, three constant speeds, brilliant light from 300 watt lamp, simple threading, 400ft. spool capacity. Price ... **£61 4 0**



SPECTO POPULAR 8mm The only model with 800ft. spool arms. Has 500 watt lamp, f/1.6 lens, motor rewind, optical framing. Price ... **£36 0 0** Fibre case ... **37 0 0**



G.B.-Bell & Howell 625 8mm Constant speed motor, 500 watt lamp, f/1.6 lens, motor rewind entirely self contained. Price **£35**



PAILLARD BOLEX M8R. With unique loop reforming sprocket, 500 watt lamp, simple threading, motor rewind. Price **£68 0 0**. Case **£5 15 0** Synchronat sound synchroniser ... **£30 0 0**

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London W.1. Mayfair, 7511

IT'S TIME YOU BOUGHT A BOLEX !

Paillard Bolex 8mm. cameras are even better
value at these new **REDUCED PRICES !**

BOLEX C8

Spool loading model with a single lens in interchangeable mount. Seven filming speeds are provided 8-64 f.p.s., single frame release, zoom type viewfinder adjustable to focal length of lens, and cable release. The footage counter sets to zero automatically as the film is loaded and the clockwork mechanism winds like a watch. The Model C8 is supplied with a leather wrist strap and zip pouch.

PRICES

with fixed focus f/2.5 lens	£49 19 4
with focusing f/1.9 lens	£66 0 6
with focusing f/1.5 lens	£102 17 2

BOLEX B8

This model is similar to the C8 but has a twin lens turret to enable lenses to be rapidly interchanged. Zip pouch case is not supplied with the B8.

PRICES

with fixed focus f/2.5 lens	£63 17 4
with focusing f/1.9 lens	£79 18 6
with focusing f/1.5 lens	£116 15 2

BOLEX H8

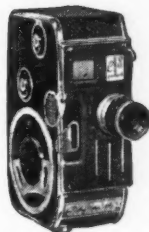
Probably the most versatile 8mm. camera. Takes 25 feet, 50 feet and 100 feet double run spool load films. Has filming speeds 8-64 f.p.s., three lens turret with turret lever, semi-automatic loading, single picture release, frame by frame counter, automatic footage indicator, hand crank for forward or back wind, octometer viewfinder, reflex focusing.

PRICES

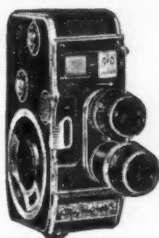
with focusing f/1.9 lens	£153 11 11
with focusing f/1.5 lens	£190 8 6

ADDITIONAL KERN LENSES

Wide angle 5.5mm. f/1.8 focusing	£58 7 7
Wide angle 5.5mm. f/2 fixed focus	£47 1 8
Telephoto 25mm. f/2.5 focusing	£27 16 0
Telephoto 36mm. f/2.8 focusing	£29 3 9



BOLEX C8



BOLEX B8



BOLEX H8

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To **WALLACE HEATON LIMITED.**

*Please send me details of Bolex 8mm. Cameras.

*Please send particulars of your Easy Payment Plans.

*Please quote your highest part exchange allowance (subject to inspection) for my present equipment :

NAME

ADDRESS

*Cross out if not required.

FROM 1/5th DEPOSIT

*The Camera for the
man who studies
quality and reliability*



The SPECTO '88'

**NEW at
PHOTO FAIR**

The Specto Speed Controller

A simple accessory for keeping the Specto Projector in step with a tape recorder. There is no connection, mechanical or electrical, between the projector and the recorder. The tape speed at which recordings are made is immaterial, providing the speed used is reasonably constant. £9 15 0

- ★ Double spring motor.
- ★ Twice the filming with one winding

With f/2.5 fixed focus lens

£41.14.0

With Dallmeyer f/1.9 lens

£52.2.6

- ★ Four speeds and single shots.

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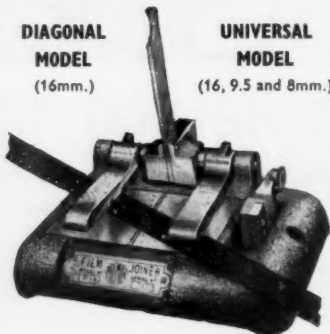
Vale Rd., Windsor, Berks.



Film Joiners

**DIAGONAL
MODEL**
(16mm.)

**UNIVERSAL
MODEL**
(16, 9.5 and 8mm.)



Only £5. 17. 6.

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comedies starring
LAUREL & HARDY
36 titles 2 and 3 reels,
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2 reels ... £7 0 0
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CHILDREN LOVE MUFFIN

The great TV feature. 24 different situations. Charming stories and songs with Annette Mills—each story (1½ reels) runs 13 mins. approx. 16mm. B. & W. sound only. Price £12 per title. All above films for hire from your library or outright purchase.



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16mm. 100ft. £2-5-0 retail.
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Souvenir, Travel, Glamour,
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8mm. 50ft. £3-6-0 retail.
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Guard, Trooping the Col-
our, Travel, etc.

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35mm. Mounted 2 x 2 transparencies. Titles include: LONDON, SCOTLAND, SWITZERLAND, ITALY, AUSTRIA, etc. Also in Kodachrome 8 for 21/- retail. See them on our Revolving Displays. Set of 8 for 12/- RETAIL

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DON'T MISS
THE BOAT



DEMONSTRATION MODEL

8mm. Sportster, f/2.5 lens.
Variable speeds.
Interchangeable lens.
With zipper case.

only **£39.17.6**

Available on the Credit Plan
Deposit one-fifth ... **£8 17 6**
8 monthly payments **£4 4 4**

'CALLING ALL GOLFERS'

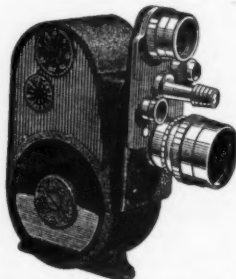
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with TOMMY ARMOUR

Released on 16mm. and 8mm.
THE GRIP. LONG-HITTING CLUBS.
THE STANCE. THE SWING. (Pt. 1)
THE SHORT GAME IN GOLF. (Pt. 2)
THE SHORT GAME IN GOLF.

Prices: 16mm. **£5** 8mm. **£3**
Sound editions in 16mm. **£10**

Leaflets sent upon request.



8mm. G.B.-Bell & Howell 605B Duo
camera, f/2.5 ... **£56 5 11**

Send for details

USED CINE EQUIPMENT CAMERAS

16mm. Bolex H16, with f/1.4 Switar
lens, mint condition ... **£158 0 0**
16mm. Bell & Howell Filmo Auto-
load, f/1.5 ... **£75 0 0**
16mm. Magazine Cine Kodak, f/1.9
lens ... **£47 10 0**
16mm. 603T G.B. Magazine, f/1.9
lens ... **£89 10 0**
16mm. Cine Kodak Model K, f/1.9
lens ... **£52 10 0**
8mm. Bell & Howell Filmo, f/2.5
lens ... **£35 10 0**
8mm. Nizo f/1.5 Heligon, and f/2.8
36mm. lens ... **£107 10 0**

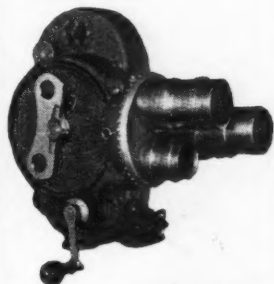
JUST RELEASED WALT DISNEY CARTOONS IN COLOUR

AND BLACK AND WHITE
16mm. and 8mm. Silent

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Cine Books

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Bell & Howell Movie Guide ... **8/6**
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Use it ... **2/6**
Cine Hints, Tips and Gadgets ... **10/6**
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16mm. Bell & Howell 70DR. Serial
f/1.9 lens ... **£231 0 0**

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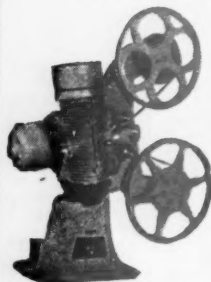
The Microtecnica "Clirse Vox" 8mm. Sound Unit

The equipment enables all owners of 8mm. silent projectors to add sound to their entertainment at a reasonable cost. Using film with magnetic sound track the mechanism ensures high quality reproduction offering wonderful possibilities for the amateur film maker. The unit consists of sound head, specially designed amplifier, a high impedance piezoelectric microphone and highly efficient loud-speaker. £61 19 0 or deposit of £30 19 6 with 18 monthly payments of £1 17 10.

In addition to the above we can also supply Grundig TK5, £55 13 0, Wyndors Regent, £56 14 0 and the Walter 303, £40 19 0. We will be glad to demonstrate any of these models on request.

**OUR EASY PAYMENT TERMS ARE BASED
ON A DEPOSIT OF 15% for 6 or 8 MONTHS
and 50% for 12 to 24 MONTHS**

SCREENMASTER 606H An 8mm. Mains Model



606H is made to the usual and now well known precision standards. This instrument assures the finest 8mm. projection. The lamp is 500 watt pre-set focusing cap and the projector may be operated direct on 200-250v. A.C./D.C. current. The lamp switch is independent of motor switch. 400 ft. spool arms, gear driven, rapid motor rewind, 1in. f/1.6 coated lens.

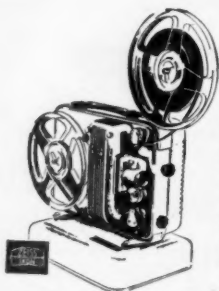
£57 0 0

8mm. CAMEX REFLEX CINE CAMERA

A reflex focusing version of the Camex G.S. Double run film; four speeds 8, 16, 24 and 32 frames per sec.; single shot release; self-filming device; film rewind by crank for trick shots and fades, etc. Viewfinder covers from 6.25mm. to 50mm. lenses; exposure guide; footage indicator. With 12.5mm. f/1.9 Berthiot Cinor, £99 10 0. Or deposit of £49 15 0 with 12 monthly payments of £4 9 3 or 18 at £3 0 10.

Zeiss 8mm. Movilux 8

**A Luxury Precision
Portable Projector**



The illustration shows the projector in working position standing on part of its own case with the 400ft. reels in position. When closed this projector case measures only 11½x8½x6½ inches, it is entirely self-contained. It carries everything—the spools, lamp, flex, etc. The weight is only eleven pounds. For A.C. current only (200-240 volts) 22mm. f/1.5 Certar projection lens. Special silent-running motor, power or hand rewinding; 300 watt lamp; film speeds 16, 18 and 24 frames per sec.

£61 4 0

Or deposit of £30 12 0 with 12 monthly payments of £2 14 10 or 18 at £1 17 5.

NEW CINE CAMERAS

8mm. G.B.-Bell & Howell 624, 10mm. f/2.3 coated fixed focus lens	£28 13 6
8mm. G.B.-Bell & Howell Sportster, built-in exposure guide, 12.5mm. f/2.5 T.T.H. fixed focus lens, variable speeds	£45 17 5
8mm. G.B.-Bell & Howell Tri-lens Sportster (formerly the Viceroy), 3-lens turret, type D lens mounts, five speeds 8, 12, 16, 24 and 32 frames per sec., with f/2.5 Trital lens, viewfinder	£62 0 7
Combination case, for Sportster Duo	£6 5 1

NEW CINE PROJECTORS

8mm. Specto 500, 500 watt lamp, 400ft. spool capacity, 1in. lens	£39 15 0
8mm. Paillard M8R, 500 watt lamp, 400ft. spool capacity, 20mm. or 25mm. lens	£68 0 0
8mm. Eumig P8, 100 watt lamp, built-in transformer, 25mm. f/1.6 coated interchangeable lens	£32 0 0
8mm. G.B.-Bell & Howell 625, companion to the 624 cine camera, 500 watt lamp, f/1.6 coated lens	£35 0 0

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COPY TODAY**

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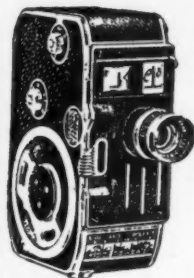
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cine service

8mm. Paillard Camera Prices Reduced from 1st May 1957



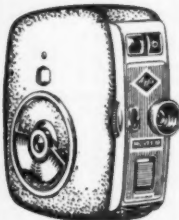
New prices are as follows :
 C8, 12.5mm. f/2.5 Yvar
 f/foc. ... £49 19 4
 C8, 13mm. f/1.9 Yvar, foc.
 mount ... £66 0 6
 C8, 12.5mm. f/1.5 Switar,
 foc. mount ... £102 17 2
 B8, 12.5mm. f/2.5 Yvar,
 f/foc. ... £63 17 4
 B8, 13mm. f/1.9 Yvar, foc.
 mount ... £79 18 6
 B8, 12.5mm. f/1.5 Switar,
 foc. mount ... £116 15 2
 H8, 13mm. f/1.9 Yvar ...
 £153 11 11
 H8, 12.5mm. f/1.5 Switar
 £190 8 6
 E.R. case for B8/C8 £5 4 3
 Hold-all case for H8
 £13 18 0

Bauer 88B



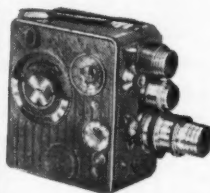
With built-in exposure meter which is coupled to the lens and operates on any of the four shutter speeds and single shot device, can be adjusted for all film speeds. The viewfinder can be adjusted to overcome parallax. Complete with f/1.9 Zenoplan lens with type D universal lens mnt. £75 0 0
 Or deposit of £37 10 0 with 12 monthly p/ments £3 7 2 or 18 at £2 4 7.
 Leather hold-all case £5 10 5

8mm. Agfa Movex 88



First shown at 1956 Photokina. 25ft. double run film; single speed; continuous lock run and single shot release; cable release socket; ratchet wind; removable gate, closes automatically when the camera is closed; footage indicator marked in feet and metres. With 11mm. f/2.5 Agfa Kine anastigmat lens marked in half stops ... £37 11 8
 Or deposit of £18 15 10 with 12 monthly p/ments £1 13 8 or 18 at £1 2 11. Case £4 7 11

8mm. Cine Nizo S2R



Twin lenses mounted on a slide for rapid change; built-in exposure meter; 4 running speeds and single shot release. Film rewind; adjustment for parallax; right angle viewfinder; complete with 12.5mm. f/1.9 Rodenstock Ronar, 37.5mm. f/2.8 Euron, case £155 17 6
 Or deposit of £77 18 9 with 18 monthly payments of £4 15 3.

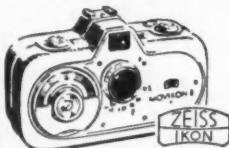
8mm. G.B.

Sportster Duo



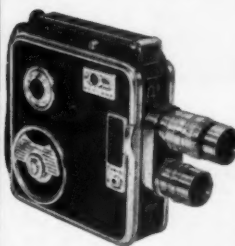
A twin lens swing turret version of the Sportster (formerly the Viceroy). Universal type D lens mounts; 5 speeds and single frame setting. With 12.5mm. f/2.5 universal focus Trital £56 5 11 Or deposit £28 2 11 with 18 monthly payments of £1 14 5. Combination case £6 5 1.

8mm. Zeiss Movikon '8'



Uses 8mm. 25ft. double run film. Has the f/1.9 Zeiss coated Movitar lens; 4 speeds. Of unusual shape and design which make it very comfortable in use. £59 5 0
 Or deposit of £29 12 6 with 18 monthly payments of £1 16 3. E.R. case, £7 2 6.

8mm. Admira Eight-II



A new twin lens turret cine camera. 25ft. double run 8mm. film. Optical viewfinder, 5 speeds and single picture device. Complete with 12.5mm. f/2.8 coated Mirar, 35 mm. f/3.5 coated Telemir lenses and case £58 16 0
 Or deposit of £29 8 0 with 12 monthly payments £2 12 8.

8mm. G.B.-Bell & Howell Model 624



This is YOUR camera at your price! Featuring: 10mm. f/2.3 lens; calculator dial that automatically sets the lens aperture; single speed shutter £28 13 6
 Or deposit of £4 6 1 with 8 monthly payments of £3 4 1
 Leather case ... £2 8 8

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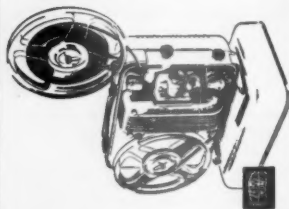
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ZEISS MOVILUX

8mm. 300w. aspheric condensor system. Integral rewind. A very compact machine, complete in its own case. Beautifully styled. Is a typical Zeiss quality product.

£61 14 0

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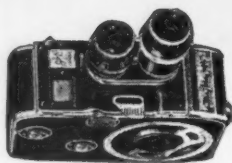


BOLEX B8 and C8

8mm. 7 speeds. Single picture. Zoom type viewfinder. Interchangeable lenses. Automatic footage counter. This well known cine range provides some of the world's best equipment.

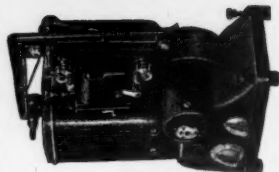
C8. 1/2.5 lens, with zip case or 9 monthly payments of £5 16 0

B8. 1/2.5 twin lens turret head model £63 17 4 or 9 monthly payments of £7 8 3



SPECTO 500

Superbly made, there is a SPECTO projector for every film gauge. 500w. lighting giving brilliant flickerless pictures, combined motor/lamp switch, power rewind. 8mm. mains popular 500w. ... £36 0 0 8mm. standard 500w. ... £43 15 0 16mm. 500w. ... £52 10 0 9.5/16mm. dual 500w. ... £59 15 0 8/16mm. dual 500w. ... £65 0 0 Carrying case ... £2 5 0 Any of these machines can be purchased on our credit plan. Details gladly on request.



ALL EQUIPMENT COMES TO YOU ON 7 DAYS APPROVAL

G.B. 605C



8mm. With 3 lens turret head and interchangeable finders. This model is fitted with critical focuser for pinpoint sharp pictures. Other details as model 605A.

With 1/2.5 lens £62 0 7 or 9 monthly payments of £7 16 2 including case.

With 1/1.7 focusing lens £78 14 2 or 9 monthly payments of £9 16 0 including case.

Combination case £6 5 1

G.B. 605B



8mm. With twin lens turret head and interchangeable finder objectives for proportional magnification. Speeds, etc. as model 605A.

With 1/2.5 lens £56 5 11 or 9 monthly payments of £7 5 4 including case.

With 1/1.7 focusing lens £72 19 6 or 9 monthly payments of £9 4 0 including case.

Combination case for both models, £6 5 1

G.B. 605A



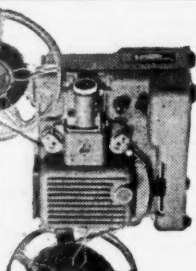
8mm. 5 speeds 8-32 f.p.s. all individually calibrated. Individually calibrated built-in finder masks. Single picture device. Standard thread lens mounting.

With 1/2.5 lens £45 17 5 or 9 monthly payments of £5 12 0 including case.

With 1/1.7 focusing lens £62 11 0 or 9 monthly payments of £7 10 0 including case.

Sheath case for both models £48/8

EUMIG P8



8mm. 8 amp. lighting. By far the most compact machine on the market. Foldaway 400ft. arms. Geared rewind. Extremely quiet in operation. All voltages 100/250v. Takes the new PHONO-MAT sound attachment.

Projector Inc. lamp £32 0 0 or 9 monthly payments of £3 14 5

Phonomat sound head £18 15 0 Details gladly on request.

EUMIG C3



8mm. Photo cell meter coupled to aperture setting. 8, 16, 32 f.p.s. Single picture, 1/1.7 lens.

£75 1 2 or 9 monthly payments of £7 7 2 including case.

E.R. case ... £5 1 2

EUMIG ELECTRIC



8mm. Battery operated constant speed motor. 1/2.8 lens, pin sharp from 3ft. to infinity. Takes telephoto and wide angle attachments. £33 7 2 or 9 monthly payments of £4 6 9 including case.

E.R. case ... £4 0 8

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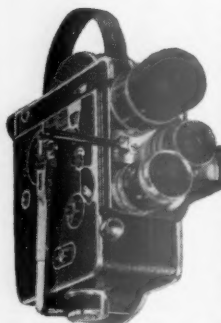
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Paillard H16 converted to latest Filterslot model, in as new condition, fitted 25mm. f/1.4 Switar, 16mm. f/2.8 Yvar, 75mm. f/2.8 Yvar, eye level critical focuser complete in fitted leather case £212 0 0

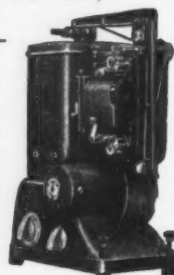


Pathescop H, 9.5mm. magazine loading camera, an ideal outfit for the reasonably keen amateur, suitable for colour and black and white film. This particular camera is being offered complete with a telephoto lens, and outfit case, the condition is excellent and it is of course fully guaranteed by ourselves for 12 months. Technical details : Takes H chargers, detachable gate ensures easy cleaning, single picture device, built-in optical viewfinder, fitted f/2.5 lens, also 2in. f/3.5 ctd. telephoto, complete in outfit case £27 17 6 (Cost when new over £60.)

16mm. Specto projector fitted with 400ft. arms, 30 volt 100 watt lamp, 1 1/2 in. ctd lens, variable speeds. This projector has had very little use and is an extremely smooth running machine. Price only £29 10 0



Here is an outfit for the serious 8mm. user. The Paillard Bolex H8 tri-turret camera model 3 fitted with 12.5mm. f/2.5 Cinor, 25mm. f/1.5 Cinor, 36mm. f/2.8 Triplan, 75mm. f/4 Dallmeyer complete in case £135. This is the model without frame counter although this can be fitted if required. Back wind and automatic film threading are incorporated.



A SMALL SELECTION OF OUR Used Guaranteed Equipment

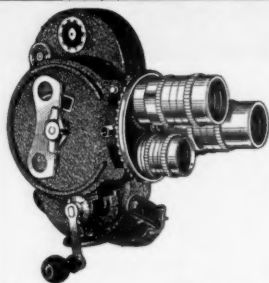
3 Superb Paillard Bolex H16 Outfits, 2 cameras being absolutely mint and the other in clean condition. The H16 is a camera we can highly recommend, used the world over by amateur and professional alike,

its reputation for reliability and ease of use is well known. Technical details : Automatic film threading, forward and reverse motion, critical focuser, frame and footage counter, single shot, time and instantaneous exposure, 100ft. spool loading.

Outfit No. 1. Paillard H16, Filterslot model, in mint condition, the previous owner of this camera was forced through ill health to give up photography and has exposed only 100ft. of film in same. Fitted with 25mm. f/1.5 ctd. Yvar, 16mm. f/2.8 ctd. Yvar, 75mm. f/2.8 ctd. Yvar, all latest pattern lenses, complete in outfit case. (Cost new £290) £215 0 0

Outfit No. 2. Paillard H16 Filterslot, 25mm. f/1.9 ctd. Yvar, lens only, eye level focuser in case, as new (Cost new over £195) £155 0 0

Outfit No. 3.



We list below two superb Bell & Howell 70DL 16mm. outfits, in mint condition, both are ideal for the senior amateur, the semi-professional, and even the professional user.

Technical details are as follows : Twenty-two foot film run on single wind, 7 operating speeds, ratchet type keywind, safety lock on release, critical focuser, back wind, positive turret viewfinder, 100ft. spool loading.

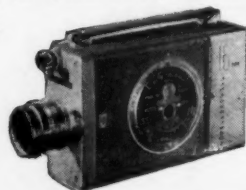
These cameras are the same as used by Armand and Michaela Denis for their wonderful animal films.

Outfit No. 1. Bell & Howell 70DL, fitted 1in. f/1.4 ctd. Cooke, 0.7in. f/2.5 ctd. Bell & Howell, 3in. f/4 ctd. Bell & Howell lenses. Complete in leather outfit case ... £195 0 0

Outfit No. 2. Bell & Howell 70DL, fitted 1in. f/1.4 ctd. Cooke, 16mm. f/2.8 ctd. Kern, 75mm. f/2.8 ctd. Kern lenses, complete in deluxe hide case £225 0 0

Here is an ideal 16mm. camera for the person who wants quality combined with portability. The Bell & Howell 16mm. magazine model 603 takes 50ft. loading of magazine film readily available in black and white and colour. 5 speeds, fitted with interchangeable 1in. f/1.9 T.T.H. ctd. lens. Complete range of wide angle and telephoto lenses available. The model we have in stock is in perfect condition having been completely overhauled by the makers and it is of course fully covered by our 12 month guarantee.

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16mm. SOUNDSTRIPE ATTACHMENT

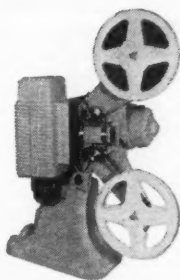
At last we can offer an adaptor for 16mm. projectors to enable you to put music and speech on your own films.

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We have just seen an exciting 8mm. projector, the light output from which is equal to 750 watts—this increase is due to a novel lamp development with a compact filament. Complete in case.

£37.10.0



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8mm. 50ft. Film showing Morris Dancers — Coster Pearly folk — H.M.S. 'Victory' — a Suffolk Village

75/- each

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FOR THE LETTERS AND ORDERS WE AT FLEET STREET HAVE HAD FROM THE MANY READERS WHO TURN TO THIS PAGE FIRST FOR THE VERY LATEST CINE NEWS. WE HOPE THE ITEMS ON THIS PAGE WILL INTEREST MANY OF YOU.

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LIGHTING OUTFIT—

Single height 15ft. Boom light with counter weight. Two reflectors 10ft. all fittings and flex. Complete

£4.10.0

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For 8mm. and 16mm. SOUNDSTRIPE OWNERS

Printed film with a written commentary so that you may have the film sound-stripped and put sound on it yourself. Send for lists.

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8mm. DELRAMA

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Bell & Howell 624



RELIABLE 8mm. camera ideal for the man just moving into movies. Takes standard double-8 spool loading films. Very easy to load, simple to operate. Has f/2.3 lens, large viewfinder, long-running motor and 3-way start button.

Cash Price £28 13 6. Sent for Week's Trial for 55/- returnable deposit, then 8 payments of 69/9. H.P. terms up to 15 months available. **ONLY 55/- DOWN**



P. Bolex C8
POCKET-sized camera for the connoisseur, capable of highest class work. Has 7 filming speeds, single frame release, zoom-type finder. With f/2.5 colour-corrected lens.

Price £49 19 4. Trial for 100/- deposit, then 8 monthly payments 120/10. **100/- DOWN**



Eumig ELECTRIC
POPULAR cine camera driven by a small electric motor powered by flash lamp battery—no winding necessary. Fitted with f/2.8 coated lens.

Cash Price £33 7 2. Week's Trial for 65/- deposit, then 8 monthly payments 80/11. **65/- DOWN**

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Deposit Secures Delivery	Cash Price	Deposit	8 Months
8mm. CAMERAS & LENSES	£ s. d.	s. d.	s. d.
Kodak Brownie, f/2.7	21 17 10	45 0	52 10
G.B.-Bell & Howell 624	28 13 6	55 0	69 9
Telephoto attachment	10 15 2	20 0	26 2
G.B.-Bell & Howell 605A Sportster, f/1.7	62 11 0	125 0	151 4
G.B.-Bell & Howell 605A Sportster, f/2.5	45 17 5	90 0	111 2
1 1/4 in. f/1.9 Serital	26 8 2	55 0	63 7
B. & H. Sportster Duo, f/2.5	56 5 11	115 0	135 11
6.5mm. f/1.75 Taytal, with viewfinder	27 2 1	55 0	65 5
Specto 88, f/2.5	41 14 0	85 0	100 8
Zeiss Movikon, f/1.9, new variable speed model	59 5 0	120 0	143 2
Paillard Bolex Model C8, f/2.5 Yvar	49 19 4	100 0	120 10
Paillard Bolex Model B8, f/2.5 Yvar	63 17 4	130 0	154 2
Paillard Bolex Model B8, f/1.9 Yvar	79 18 6	160 0	193 5
Eumig Electric, f/2.8	33 7 2	65 0	80 11
Eumig Model C3, f/1.9, coupled exposure meter	75 1 2	150 0	181 6

Grundig TK5 TAPE RECORDER

EFFICIENT tape recorder which at same time is compact, beautifully-styled and extremely simple to operate. Many thousands in use.

Single tape loading is 850 feet long and lasts for 1 1/2 hours. High-flux permanent magnet speaker.

Low-running cost because tapes can be erased and new recordings made. Any AC mains.



Cash Price £55 13 0. Why not have one for full WEEK'S TRIAL for only 110/- returnable deposit, balance payable in 8 monthly instalments of 134/8.

ONLY 110/- DOWN

FREE 7 DAY TRIAL

Bell & Howell SPORTSTER DUO



THIS new version of the well-known B. & H. Sportster is a twin-lens swing-turret camera. The lens and viewfinder are automatically aligned and a large range of Taylor Hobson interchangeable lenses are available. Fitted with 12.5mm. f/2.5 universal focus Trital lens as standard. Five speeds—8, 16, 24 and 32 frames per sec. Three-way starting button.

New design permits rapid loading with no kink or twist of the film. Constant speed, trouble-free motor.

Cash Price £56 5 11. WEEK'S TRIAL for only 115/- returnable deposit, balance in 8 monthly payments of 135/11. Terms up to 15 months available.

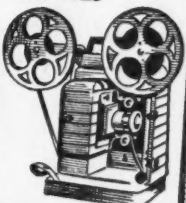
ONLY
115/-
DOWN

Deposit Secures Delivery	Cash Price	Deposit	8 Months
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8mm. PROJECTORS (Prices include lamp)			
G.B.-Bell & Howell 625 ...	35 0 0	70 0	84 8
G.B.-Bell & Howell 606 ...	59 0 0	120 0	142 5
Paillard Bolex M8R ...	68 0 0	135 0	164 8
Kodascope Eight-500 ...	45 0 0	90 0	108 10
Eumig Model P8 ...	32 0 0	65 0	77 3
Eumig Model P26 ...	59 10 0	120 0	143 9
Eumig Phonomat ...	18 15 0	40 0	45 0
Specto 8mm. Popular ...	36 0 0	70 0	87 4
EDITORS			
Moviscop 8mm. viewer ...	36 2 6	70 0	87 9
Murray 8mm. viewer ...	15 15 0	30 0	38 4
SCREENS			
Raybright 30 x 22in., beaded ...	3 0 0	5 0	7 7
Raybright 40 x 30in., white ...	3 6 0	5 0	8 4
Raybright 40 x 30in., beaded ...	4 10 9	10 0	10 11
Huntsman 40 x 30in., white ...	7 0 0	15 0	16 10
Huntsman 40 x 30in., beaded ...	8 2 6	15 0	19 11
TAPE RECORDERS			
Grundig Model TK5 ...	55 13 0	110 0	134 9
Grundig Model TK8 ...	81 18 0	165 0	197 11
Elizabethan de luxe ...	68 5 0	135 0	165 4
TRIPODS			
Stabilo 8mm. cine tripod ...	5 19 11	10 0	14 9

If you don't see it here write for it — we have it — and on the terms that made the name DIXON famous

Bell & Howell 625

SIMPLE 8mm. projector for perfect picture showing. Has f/1.6 lens, 400ft. spool capacity and uses 500 watt lamp included in the price. Very popular choice.



ONLY 70/- DOWN
Cash Price £35. WEEK'S TRIAL for 70/- returnable deposit, then 8 monthly payments 84/8. Terms to 15 months available.

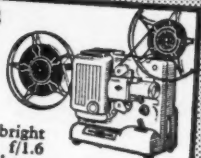
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Eumig P8

SMALL, smart, easily transported 8mm. projector giving a wonderfully bright picture. Has f/1.6 lens, 400ft. spool capacity. Price £32. Sent for 65/- dep. then 8 monthly payments 77/3.



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GUIDE TO 8mm. MOVIE MAKING

By Stanley Dixon

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FULLY illustrated, packed cover to cover with practical hints and covering the whole field of 8mm. movie-making, this latest work by STANLEY DIXON contains no advertising matter but is genuine instruction manual. Now in second edition—which speaks for itself. And remember, it's FREE to customers only.

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Owing to the popularity and consequent increase in production a considerable price reduction has been made possible on all 8mm. Paillard cameras. In order to make this a substantial reduction Paillard have decided to discontinue production of the standard f/2.5 focusing lens. By limiting the number of lenses in production Paillard 8mm. cameras can now be offered as follows



PAILLARD BOLEX C8

Fitted with Yvar f/2.5 fixed focus lens	... £49 19 4
Fitted with Yvar f/1.9 focusing lens	... £66 0 6
Fitted with Switar f/1.5 focusing lens	... £102 17 2

PAILLARD BOLEX B8

Fitted with Yvar f/2.5 fixed focus lens	... £63 17 4
Fitted with Yvar f/1.9 focusing lens	... £79 18 6
Fitted with Switar f/1.5 focusing lens	... £116 15 2

PAILLARD BOLEX H8

Fitted with Yvar f/1.9 focusing lens	... £153 11 11
Fitted with Switar f/1.5 focusing lens	... £190 8 6

TELEPHOTO LENSES for Paillard C8, B8 or H8

Yvar 25mm. f/2.5	... £27 16 0
Yvar 36mm. f/2.8	... £29 3 9

Brochures and Hire Purchase details sent on request



8mm. G.B.-BELL & HOWELL 605B

The 605B incorporates all the features of the 605A but in addition is fitted with a twin turret head. Two lenses can be permanently mounted on this camera and either one is swivelled into action in a split second. The positive viewfinder moves into action with the lens.

Price of 605B fitted with 0.5in. f/2.5 Trital £56 5 11

The 605B can be supplied on Credit Sale against a minimum deposit of £5 10 0 and 8 monthly payments of ... £6 13 3

8mm. G.B.-BELL & HOWELL 605A

Now fitted with 0.5in. f/2.5 Trital T.T.H. lens in standard type D mount. Variable speeds of 8, 12, 16, 24, 32 f.p.s. each individually calibrated. Continuous run and single frame exposure. Accurate built-in exposure guide. Optical viewfinder incorporating masks for 1in. and 1½in. telephoto lenses. Simple to thread and easy to operate. Price including zip purse case £45 17 5. This camera can be supplied on our Credit Sale Terms against a minimum deposit of £4 10 0 and 8 monthly payments of ... £5 8 7

Accessory lenses for 605A and 605B from stock :

6.5mm. f/1.75 T.T.H. Pelotal	... £25 0 5
12.5mm. f/1.7 T.T.H. Taytal	... £25 0 5
12.5mm. f/1.4 T.T.H. Ivotal	... £33 7 2
25mm. f/1.9 T.T.H. Serital	... £25 0 5
36mm. f/1.9 T.T.H. Serital	... £26 8 2

A special viewfinder plate is made for the 6.5mm. lens when fitting it to the 605A camera. Price £2 1 8. When ordering accessory lenses for the 605B positive viewfinders are required. These are priced at £2 1 8



THE NEW EUMIG PHONOMAT P8



The Phonomat brings sound within the reach of all users of the Eumig P8 8mm. projector. This attachment which is made exclusively for the P8 projector. It enables the complete and accurate synchronisation between the P8 and any tape recorder with a tape speed of 9½cm. (3½in.) per second. This is effected by a resistance on the Phonomat which is controlled by the tape speed and in turn controls the speed of the projector motor. The attachment blends well with the Eumig P8 projector and can be fitted in a few moments. It also provides one feature, at present missing from the P8 projector, a power rewind which is brought into operation in a moment. The Phonomat sells complete at the very low price of ... £18 15 0

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All the equipment advertised in this magazine can be supplied on Hire Purchase or Credit Sale. These two systems of purchasing are as follows.

By law the minimum deposit must not be less than 50% of the full retail price. Monthly instalments can be paid over 12 or 18 months. The interest charge which is added to the price less deposit is 7½% and 10% respectively.

This is undoubtedly the most popular method of purchasing. The only hard and fast rule is that the transaction is completed within nine months. The initial payment acts as deposit. To the balance a nominal interest charge of 5% is added. There are no cumbersome formalities attached to buying on Credit Sale or Hire Purchase. If you are in any doubt let us quote you the terms for the equipment you are interested in. And remember good service costs nothing.

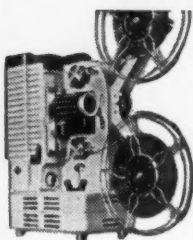


6mm. NIKKOR TELE-PRIME LENS
Fitted with 12.5mm. f/1.9 and 37.5mm. f/2.8 coated Rodenstock lenses mounted on sliding turret head. Built-in photo electric exposure meter which is coupled to both lenses. Variable speeds of 8, 16, 32, 64 f.p.s. Single shots, continuous run, provision for cable release, direct and right-angle optical viewfinders. Finder incorporates parallax corrector. Back wind for fades and dissolves.

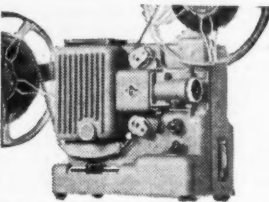
Price £149 12 4

The Nizo camera can be supplied on Credit Sale against a minimum deposit of £22 10 0 and 8 monthly payments of £16 16 2 or on Hire Purchase against 50% deposit balance over anything up to 18 months.

Accessories for Haze						
Wide angle Rodenstock-Ronagon lens	£30	10	7
Case	£6	5	2
Pistol grip	£7	0	5
Nizo tidler	£8	19	0
Wrist strap	£3	14	6
Screw-in Haze filter	£2	16	3
Screw-in Yellow filter	£1	13	3



PROJECTOR
The most versatile 8mm. projector. Fitted with 115v. 500w. pre-focus lamp. Plus and minus switch for lamp brilliance. Reverse, rewind and still pictures. 400ft. film capacity. Fitted with 3in. or 1in. lens. Suitable for A.C./D.C. mains. Pilot lamp. Price including lamp **£61 12 0**. Also available for 16mm. film. The P26 projector can be purchased on Credit Sale against a deposit of **£7 12 0** and 8 monthly payments of **£7 1 9**.



A machine that must be seen to be believed. Fitted with high intensity 12v. 100w. ASCC lamp. Suitable for all D.C. currents. Fast hand rewind. 400ft. spool arms. Compact and easy to use. Price £32 0 0. The P8 projector is available on Credit Sale payments of £3 16 2.

against a deposit of £3 and 8 monthly

SALE. The equipment that we list below is shop soiled, having been used by us for demonstration purposes. Each item is fully guaranteed and is supplied complete with instruction manual. Should you send in for equipment that has been sold your remittance will be refunded immediately.

Eumig P8, 100w.	£28	0	0
Eumig P26, 500w.	£54	0	0
Bell & Howell 606H, 500w.	£50	0	0
Noris Supar, 500w.	£25	0	0
Astro, 500w.	£30	0	0
Specto Popular	£30	0	0

Kodak Brownie, f/2.7	£19 10 0
Cima D8, f/2.8	£25 0 0
Bell & Howell 624	£25 0 0
Eumig C3 (P.E.C.), f/1.9	£65 0 0
Miller C8, f/2.5	£27 0 0

6.5mm. f/1.75 T.T.H., for Sportster or Viceroy	£21 0 0
12.5mm. f/1.7 T.T.H., for Sportster or Viceroy	£21 0 0
1½in. f/1.9 T.T.H., for Sportster or Viceroy	£21 0 0
Positive finders for Viceroy	£1 10 0

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HARRINGAY PHOTOGRAPHIC SUPPLIES LTD.

423 GREEN LANES, LONDON, N.4

MOUNTVIEW 5241/2

USED SILENT 16mm. PROJECTORS

16mm. 750w. Ampro, stills, reverse	£35	0	0
16mm. Movector Agfa	£20	0	0
16mm. Ensign, 500w., stills, reverse	£20	0	0
16mm. Kodascope, model EE	£18	0	0
16mm. Specto, 100w.	£17	0	0
16mm. Pathe Gem	£20	0	0
16mm. Kodascope C, 100w.	£10	0	0

16mm. USED SOUND PROJECTORS, 750w.

16mm. sound silent Victor Greyline	£95	0	0
16mm. Bell Howell Utility S/S	£92	0	0
16mm. Debrle D16 S/S	£95	0	0
16mm. Premier 20 Ampro	£100	0	0
16mm. Bell Howell Marshall	£45	0	0
16mm. Bell Howell 601, mint	£125	0	0

9.5mm. SILENT PROJECTORS

9.5mm. Dekko	£35	0	0
9.5mm. Pathe Ace, mint	£5	10	0
9.5mm. Pathe Lux	£12	15	0

9.5mm. SOUND PROJECTORS

9.5mm. Pathe Vox	£40	0	0
9.5mm. Pathe Son	£45	0	0
SPECTO, 100w. fitted 900ft. arms and Scanrite sound head, amp. and speaker. Requires slight attention	£29	0	0

MISCELLANEOUS

Pathe 8mm. film menders, new	...	...	5/9 each.
2 1/2in. L516 lenses	...	...	£4 0 0
9.5mm. Pathoscope Aurator, mint	...	...	£39 0 0
8mm. Scophony-Baird tape recorder, Sound-Master	...	...	£35 0 0
New Kodak 50ft. magazines	...	...	7/6
16mm. motorised Arri professional printer	...	...	£115 0 0
Small AC/DC mains motors suitable for Projector Drive, new in maker's box	...	...	52/6
1,600ft. 16mm. rewinder, new, with baseboard	...	...	55/-

NEW PROJECTION LAMPS AT REDUCED PRICES

Osrarn, Mazda, Siemens, Philips, Atlas.
230v. 100w., 10/-; 300w. 110v. Profocus for B.T.H. or Kodak 16mm., 15/-; 750w. 100v. for L516, 30/-; 750w. 110v. Profocus for Victor, Ampro, Carpenter, B.T.H., etc., 27/6 each; 1,000w. 110v. Profocus, 32/6; 1,000w. 110v. Bell Howell, 32/6; 500w. 110v. Special Cap for Bell Howell, 27/6 each; 750w. 100v. lamps for Debrle, B.I.F., Pathe 16mm., 27/6 each; 1,000w. 110v. lamps G.E.S. for 35mm. G.B.N., or 230v. Simplex Kalee machines, 19/6 each; 750w. 115v. Bell Howell, 30/-; 250w. 50v. Profocus 15/-; 110v. 250w. ES, 15/-; 20v. 10w. for Pathe Home Movie, 3/6; other lamps in stock. Profocus Lamp Holders, 7/6; ES Holders, 2/6; GES Holders, 5/-; 500w. 110v. Profocus, 27/6; 100w. 12v. P.F., 7/6; 230v. 250w. Profocus, 15/-; 500w. 110v. for L516, 30/-; 110v. 200w. P.F., 12/6. Photo Electric Cells for B.T.H. S.R.B., Victor, Bell Howell, R.C.A., etc., 30/- each. Exciter lamps in stock; various machines. L516 P.E. cell, £2 each.

16mm. UNEXPOSED FILM, SEALED TINS

12 rolls 25ft. slow or fast Pan	10/-
12 rolls 25ft. fast Pan reversible	7/6
12 rolls 25ft. Ortho	7/6
25ft. rolls 16mm. Neg. Pan	2/6

SPECIAL OFFER

16mm. steel spools and cans. New. in maker's wrapping. At less than half list price.
800ft. spool with container ... 5/- post 1/3
400ft. ditto ... 3/- post 1/-
New 1,600ft. 16mm. Debrle aluminium spools only ... 8/- post 1/-
S/H 1,600ft. spools with containers ... 10/- each post 2/-
800ft. ditto ... 3 for 12/- post 3/-
400ft. ditto ... 3 for 6/- post 2/-
400ft. Fibre Transit Cases, new, 16mm. ... 2/6 post 6d.
800ft. 2-way Fibre Transit Cases, new ... 3/6 post 1/-
1,600ft. 2-way Fibre Transit Cases, new ... 8/-
New British Acoustics non sync. gram units. Gerrard A.C. 200-250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black crackle finished carrying case with locks and keys £4 10 0 (carriage 5/-)
Not suitable for L.P. records.

SCREENS

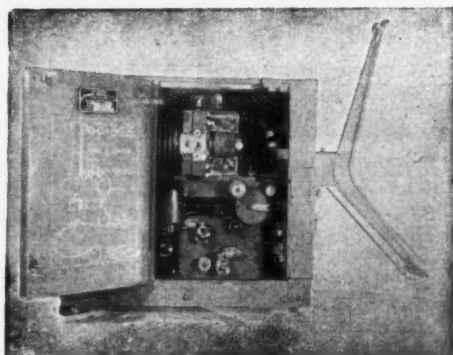
9ft. x 12ft. white portable screens. Ideal for Schools, Halls, Clubs, etc. Complete with screen frames, guy lines, adjustable for height. Screen material made of best quality non-crease cloth complete with fixing tapes. Complete in black metal transit case with leather binding straps all new and unused. Size when folded 5ft. x 5in. x 6in. Limited quantity only. Our price £8 each, carr. 6/-. List price £26.
Olympia screens, white or silver, complete with side stretchers and feet. 5ft. x 4ft. £6. 4ft. x 3ft. £4. 40in. x 30in. £3. 30in. x 22in. £2. Omnis screens, white or silver, plain roller and batten. 6ft. x 6ft. £6. 5ft. x 5ft. £4. 4ft. x 4ft. £3. 3ft. 6in. x 3ft. 35/-. 36in. x 27in. 30/-.
All prices do not include carriage.

SPECIAL OFFER

New crystal glass beaded self erecting screens. A few only.
80 x 60 List price £33 0 0 Our price ... £23 0 0
63 x 47 List price £22 15 0 Our price ... £15 0 0
Ever Ready metal cases, wall screens, new condition, 8ft. x 9ft., white only, £15.

EX. GOVT. CINE CAMERAS 16mm.

G.G.S. 16mm. Camera Recorders, 24v. AC/DC motor operated 3 frames per sec., f/4 11in. lens, iris stop for bright and dull, built-in footage indicator, cassette loading. Ideal for Titling, animation or stereo when used in pairs. Price 30/- each complete in fitted case, with one magazine.
G.G.S. Recorders. As above, new and unused with coated lens 57/6 each. Magazine 10/- each.
160ft. HIP3 16mm. Neg. film in 10ft. lengths, sealed tins 4/6. Film, 16mm. take up cores 6 for 2/-.
G.G.S. 16mm., 24v. motorised titling units, accommodating G.G.S. magazine £3 each.
A.C. 200/250. Step down transformers for G.G.S. cameras and titling units 17/6 each. 12v. G45 cine camera, new, take 25ft. standard 16mm. film, £5. G45 magazines, 10/- each. G45 titling units, £3 10 0



B.T.H. Model S.R.B. 16mm. SOUND PROJECTORS

Solidly built to withstand any rough handling. Truly an engineering piece of machinery to last a lifetime. Spares are available if required. ★Blimp case. ★300w. lighting equal to any 500w. machine. ★Speaker and cable. ★200-250v. A.C. ★Built-in amplifier. ★1,600ft. arms. ★Adjustments readily accessible. ★Oiling from one central point. ★Provision for pick-up. Price £55. Sound/Silent model, £60. H.P. Terms arranged. Spares in stock, state requirements. Spare lamps, 300w.. 15/-.

Ampro American Imperial



Model UA Sound Projector as used by the U.S. and British Forces and ideally suitable for large audiences.

Comprises :

- 750w. lighting.
- Variable speeds for silent projection.
- Fast motor re-wind.
- Built-in amplifier.
- 12in. speaker.
- A.C. 200/250v.
- 1,600ft. arms.
- Blimp case.
- Provision for mic.

Price £75 . 0 . 0

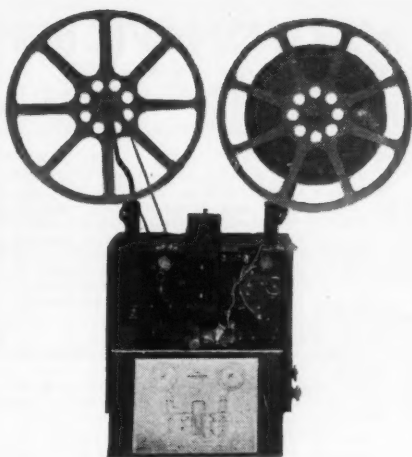
Hire purchase terms arranged.

Spares in stock—state requirements. Spare lamps, 750w., 27/6.

NEW PROJECTOR SPARES

Spares kit for Ampro projectors. Claw, gate, cam and gear, speed control, brushes, switch, belt, pilot lamp £3 0 0. Spares available for G.B. L516, B.T.H. S.R.B., GBN 35mm. State requirements.

WE HAVE HUGE STOCKS OF CINE ODDMENTS AND BARGAINS. PLEASE LET US KNOW YOUR WANTS. HALF-DAY CLOSING WEDNESDAY, OPEN ALL DAY SATURDAY. S.A.E. FOR LISTS.



L516 PROJECTORS

Another large purchase from the A.M. enables us again to offer these popular projectors at £60 0 0 each, or H.P. terms. Part exchanges on your projector sound or silent.

500w. lighting, AC/DC 200/250, sound/silent speeds, 1,600ft. arms, 12in. speaker, automatic film trip, blimp case, fully guaranteed, spares available from stock. Part exchanges on your silent machine invited. We have a few new and unused L516 projectors at £90. Spare 500w. lamps, 30/- each. We have a few of the earlier G.B. K16 projectors, 200w., 200/250v. A.C./D.C., 10 inch speaker ... £45 0 0. New British Acoustics non sync. gram units. Gerrard A.C. 200/250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black crackle finished carrying case with locks and keys (carriage 5/-) £4 10 0. Supplied with jack plug for L516 projector. Not suitable for L.P. records.

SPECIAL ANNOUNCEMENT

We can supply all new L516 Spares from stock. State requirements. Few examples as follows: Claw boxes, £4 17 6; Claws, £1 5 0; Cam and shaft, £1 0 0; Claw gear, 5/-; Pivot blocks, 5/-; Gate masks, 6/-; Gate runners, 12/6; Jockey rollers, 12/6; Lamp holders, 10/6; Spring or motor belts, 2/6 each; Take-up spool arm, 30/-; Take-off spool arm, 20/-; Intervalve transformers, 10/-; Complete amplifiers (less valves), £7 0 0; 40ft. speaker lead and plug, 15/-; Resistance plugs, 4/6; Sprocket drive gears, 7/6; Idler rollers, 7/6; Sprocket guards, 8/6. State requirements on any other spares wanted.

Bargain of the Month

EX GOVT. WOODEN TRIPODS

New and unused.

Model II. Adjustable from 3ft. 2in. to 5ft. 2in. Weight 7½ lb. 50/- each, post 3/-.

Adaptor head with English thread for all cameras 8/-. Heavy duty precision ball and socket panning head with panning handle for use with above tripod when fitted with adaptor head, 20/- each.

Model III. Wooden instrument tripod, brass rotating and tilt head. Non-extending. Max height 3ft. 7in. Weight 4 lb. With leather covers for head and feet with carrying strap. Has many uses. New and unused 10/-, post 2/-.

WALTON FILMS

Britain's Best Home Movies

282 KENSINGTON HIGH ST., LONDON, W.14

WEStern 6445/6

June 1957

Dear Projector-Owner,

There must be many occasions when YOU—the owner of a 16mm., 9.5mm. or 8mm. projector, invite your family and friends to see some of your own personal movies. Naturally, such precious records as holidays, weddings, special family occasions and films of the children take pride of place in your show and ensure its success. But your show can be an even greater success with some surprise items in store!

And this is where we come in! In our 1957 Home Movie Catalogue there are:

Over 30 COMEDIES

A dozen or so THRILLS and ADVENTURE films.

Over 20 GLAMOUR films in colour or B/W. A dozen CARTOON and ZOO films, also available in colour.

Some 50 HOLIDAY SOUVENIR Movies, the majority of which can be bought in colour. Plus a host of other subjects on Sports, Hobbies, Pageantry, etc.

In Black and White a 16mm. 100ft. film costs 35/- and an 8mm. 50ft. as little as 21/-. Why not have a few of these as a permanent stand-by? Ask your dealer TODAY for full details, or write to us, enclosing S.A.E., for a free copy of the WALTON 1957 Home Movie Catalogue.

Yours faithfully,

WALTON SOUND AND FILM SERVICES

TAPE RECORDERS

Credit Purchase	or	Hire Purchase
15% Deposit		50% Deposit
8 monthly payments		12 monthly payments

Playtime Plus, 3½ i.p.s., twin track £39 15 0

Elizabethan 56, 4.8 and 7½ i.p.s., twin track ... £54 12 0

Wyndso Regent, 3½ and 7½ i.p.s., twin track, detachable 10in. elliptical speaker ... £56 14 0

Grundig TK5, 3½ i.p.s., twin track, complete ... £55 13 0

Truvox, 3½ and 7½ i.p.s., twin track £72 9 0

Elizabethan De-Luxe, 3½, 7½ and 15 i.p.s., 9 x 5in. elliptical spkr. £68 5 0

Grundig TK8/3-D, 3½ and 7½ i.p.s., twin track, 3 speakers, mike extra ... £75 12 0

G.B. 732, 3½ and 7½ i.p.s., twin track, complete ... £81 0 0

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NORTHERN CAMERA EXCHANGE LTD.
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BEST IN THE NORTH WEST



CIMA D8

- ★ Hard coated, colour corrected WESTARIT f/2.5 interchangeable lens.
- ★ Fixed focus. ★ Adjustable Iris during filming.
- ★ Almost parallax free optical viewfinder.
- ★ Single shot. ★ Film counter. ★ Tripod bush.
- ★ Metal body.

£29.19.6

(including CABLE RELEASE)

Leather E.R. case £3 19 0

1¼in. telephoto lens 38mm. f/4 ... £13 8 3

1¼in. telephoto lens 38mm. f/2.9 £17 0 7

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WALLACE HEATON LTD

FOR ALL CINE EQUIPMENT

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Make this year's holiday a moving one with a Cine Camera

We are Cine camera specialists, and offer first-class service, during and after sales, to personal callers and post clients



The New H16 Paillard Reflex camera, which gives uninterrupted viewing of the subject through the taking lens, whilst actually filming, by means of the continuous

reflex viewfinder. Other features include: Automatic loading, 50 or 100 feet film loading, variable speeds, single picture device, built-in filter slot with five filters, frame and footage counter, back wind for lap fades, and trick tilting. Fitted with 25mm. f/1.4 Switar lens

£262 14 2

Fitted with 25mm. f/1.5 Pizar lens

£243 5 0

OUR EASY PAYMENT PLAN

Write to E.P. Dept., 1 Leadenhall St., E.C3. As the pioneers of Easy Payments in the photographic trade, we offer particularly realistic and advantageous terms which enable the ambitious photographer to take early delivery of apparatus with much greater potentialities than, with a limited purse, he might otherwise be able immediately to afford.

In fact, it amounts to saving up for the purchase with the very considerable advantage that one has the use of the apparatus from the moment one starts saving. Instead of waiting until the complete amount has been saved up. Our easy payment facilities are particularly useful for those who wish to part exchange their own equipment for apparatus of a more advanced nature, as they may use their own goods, or more correctly, our generous allowance for them, as deposit.

16mm. 603 G.B.-Bell & Howell Autoload taking 50ft. magazine loading. 5 speeds, single pictures, built-in exposure calculator.

Fitted 25mm. f/1.9 Serial £93 16 6

Sheath case ... £4 3 5

16mm. 603T G.B.-Bell & Howell

Autoload, twin turret camera, taking

50ft. magazine films. 5 speeds, single

picture. Built-in exposure calculator.

Fitted 25mm. f/1.9 Serial £111 17 11

Combination case to take camera, two

mags, and exposure meter £9 0 8

Lenses for the Autoload:

2in. f/3.5 Telekinic ... £27 16 0

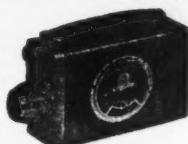
Finder ... £2 18 5

2in. f/2 Telekinic ... £33 7 2

Finder ... £3 2 7

0.7in. f/2.5 focusing w.a. ... £25 0 5

Finder ... £2 18 5



8mm. 603A G.B.-B. & H. Sportster. Speeds 8-32 f.p.s. Single picture device, accurate footage indicator. Fitted with 12.5mm. f/2.5 Mytal fixed focus lens

£45 17 5

Sheath case

£2 0 8

8mm. 605B Duo Sportster Twin Turret camera. Speeds 8-32 f.p.s. Single picture device. Fitted with 12.5mm. f/2.5 fixed focus Mytal lens

£56 5 11

Combination case to take camera, two

films, and meter. Price ... £6 5 1

Lenses for the above equipment:

1 1/2in. f/1.9 Serial tele. foc. £25 0 5

Finder ... £2 1 8

6.5mm. f/1.75 Pelotal w.a. lens £25 0 5

Finder ... £2 1 8



Limited supplies available. 8mm. A811 Admiral Camera.

Twin turret

camera, taking standard double run film,

spool loading. Speeds 10-16-24-48-64

f.p.s., single picture device. Fitted with

12.5mm. f/2.8 Mirar fixed focus coated

lens and a 35mm. f/3.5 Mirar telephoto

focusing coated lens. All complete in

leather case ... £58 16 0



8mm. 624 G.B.-Bell & Howell. Single picture device. Large optical finder, with inset frame for telephoto lens. At the new reduced price of

£28 13 6

Sheath case

£2 18 5

2 1/2X telephoto

attachment

£10 15 6

Case for telephoto ... 17 3



8mm. Specto Camera, with the longest running motor. 13 feet per wind, variable speeds, interchangeable lenses on standard D mounts. Fitted with f/2.5 fixed

focus lens ... £41 4 0

Fitted with f/1.9 focusing lens £52 2 6



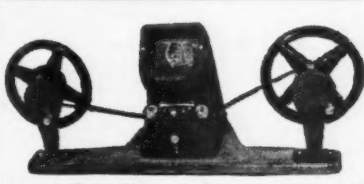
8mm. C8 Paillard Bolex. 7 speed, single picture device. With built-in optical finder for 12.5mm., 25mm. and 36mm. lenses.

Fitted with f/2.5 fixed focus

lens ... £49 19 4

Fitted with f/1.9 focusing

Yvar ... £66 0 6



16mm. Zeiss Moviscop Editor and rewinder

complete. Price ... £37 16 6

8mm. Zeiss Moviscop Editor and rewinder.

Price ... £37 2 6

Available from stock.



PICTURES

EUMIG now take you all the way with your 8mm. home movies. From the first "take", through editing and splicing, to projection and now at last to SYNCHRONISED SOUND.

EUMIG ELECTRIC 8mm. CAMERA

With electric motor drive. No winding. Just press the button and it runs. Remote control release. Continuous running or single frame exposures. EUGON f/2.8 12.5mm. coated and colour corrected anastigmat in fixed focus mount. The easiest cine camera in the world to use—and always ready to shoot! Price £33 7 2

EUMIG FILM SPLICER

Makes editing much easier. A simple movement cuts the film accurately and ensures perfect joins. A scraper is incorporated. Can be used for both 8mm. and 16mm. film. Price £2 5 0

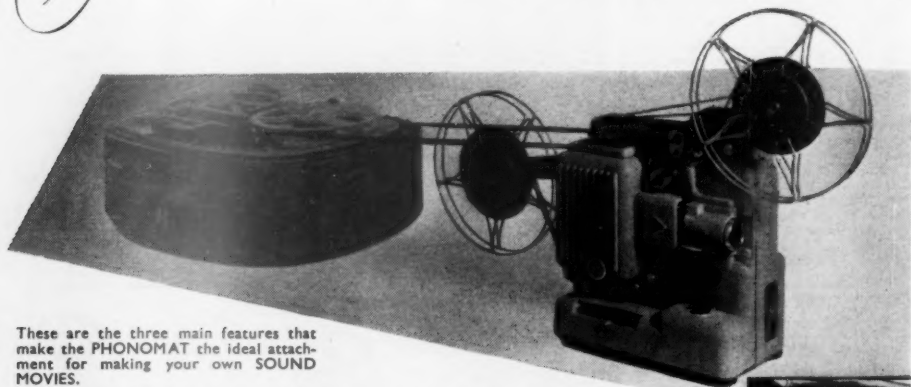
EUMIG P8 PROJECTOR

The finest 8mm. projector value in the world. Every P8 fitted with a superlative f/1.6 coated 25mm. lens giving surprisingly bright and sharply defined screen image. A smooth running motor and high speed, precision claw mechanism ensure rock steady flickerless pictures. Super efficient cooling system. Adjustment for A.C. mains voltages between 110 and 240. Price, complete with lamp and 400ft. spool £32 0 0

EUMIG PHONOMAT P8

Every owner of a Eumig P8 Projector can now add perfectly synchronised sound to his own 8mm. films. The PHONOMAT attachment, in conjunction with any normal tape recorder (tape speed of 9.5cm. per second) makes it possible for you to add music, your own commentary and sound effects to your home movies.

The PHONOMAT is easily fitted to your P8 and is a small compact unit. It regulates the speed of the projector and permits lip synchronous recording and reproduction. No cables or separate electrical connections are required. There is a built-in precision counter making the tie-up of picture sequence with sound recording a quick and simple matter. Price £18 15 0



These are the three main features that make the PHONOMAT the ideal attachment for your own SOUND MOVIES.

1. The PHONOMAT and the EUMIG P8 Projector form one compact unit without connecting cables.
2. The AUTOMATIC COUNTER enables the sound effects to be synchronised with the film with absolute accuracy.
3. The PHONOMAT adds the advantage of motorised re-spooling.

If you want to make your own sound films and would like to know more about the Eumig range of cine equipment go and see your local photographic dealer. He'll be pleased to help you.

SOLE EUMIG DISTRIBUTORS IN G.B. JOHNSONS OF HENDON LTD.

PENROSE

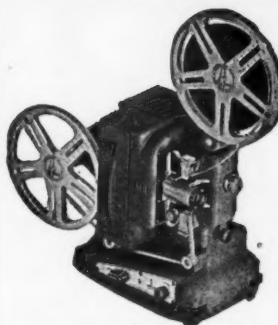
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8mm. PAILLARD M8R



Incorporating all the latest improvements in design, the M8R is the ideal projector for home use, as well as a practical and effective instrument for the lecture hall, since it provides large sized pictures of exceptional brilliance. Features include: 20 mm. projection lens (25, 7, 33mm. focal length lenses are also available) Can be used on AC/DC 110-250v. 500 watt lamp. Built-in resistance. 400ft. spool capacity. Manual or motor rewind. Weight with case approximately 19 lb. A perfect example

of Swiss precision craftsmanship, the Paillard M8R projector gets the very best out of 8mm. film. With 500 watt lamp, $\frac{3}{4}$ or 1in. coated lens, 400ft. reel in can, cleaning brush, oiler, moulded flex.

£68 0 0

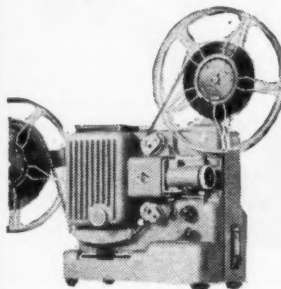
Carrying case £5 15 0

9.5mm. PATHE SON PROJECTORS

Always a selection in stock, all of which are overhauled when received by us and fitted with film stabilizer of our own pattern for better sound. Prices from £45 0 0 to £52 10 0. We shall be pleased to demonstrate any of our equipment on request.

SECOND-HAND PROJECTORS

9.5mm. Specto, 100 watt lamp	£26 0 0
9.5mm. Specto Standard, black, A.C./D.C. model, 100 watt	£14 10 0
9.5mm. Pathe Ace (choice of three)	£4 10 0
9.5mm. Pathe Ace, with motor	£8 0 0
16mm. Kodascope 16-20, U.S.A. model, 500 watt, push button, complete with case	£58 10 0
16mm. Kodascope Model B, self-threading, fitted case	£17 0 0
16mm. G.B. Model L516 Sound Projector, 500 watt	£45 0 0
16mm. G.B. Model L516 Sound Projector, 500 watt, small speaker	£40 0 0
16mm. B.T.H. Model SRB Sound Projector, 300 watt lamp (choice of two)	£42 10 0
16mm. De Brie D16 Sound Projector, 750 watt, two level lighting, black model, complete with stand	£95 0 0



EUMIG 8mm. CINE APPARATUS

P8 PROJECTOR

100 watt 12 volt lamp, 400ft. spool arms, geared rewind, 25mm. f/1.6 coated projection lens, smooth and silent running, precision claw mechanism. For A.C. supplies.

£32 0 0



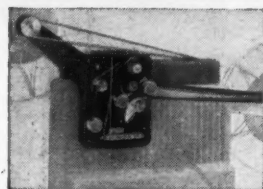
EUMIG-ELECTRIC CAMERA

The latest model of this famous electrically driven cine camera. For 25ft. spools of 8mm. double-run films. f/2.8 fixed focus Eulon, coated. Single speed. Continuous running and single shots. Flashlamp battery runs ten films.

£33 7 2

Ever Ready Case £4 0 8

The Phonomat PS



The Eumig Phonomat has been specially designed for use with the Eumig P8 Projector. You can now synchronise speech, music accompaniment or all appropriate sound effects to your home pictures, with the use of any standard Magnetic Tape Recorder, operating at a speed of 3 $\frac{1}{2}$ in. per second. No flexible cables or separate electrical connections are required. One of the most important features of the Phonomat is the built-in precision counter that enables the user to gauge the exact length and sequence of the various scenes. Another feature is the motorised rewind device, replacing the present hand-operated rewind. Complete with full instructions for fitting and operating.

£18 15 0

SECOND-HAND CAMERAS

AND MISCELLANEOUS APPARATUS

9.5mm. Pathe H, black, f/3.5 anastigmat	£9 10 0
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16mm. G.I.C., spool loading, f/1.9 lens, case	£34 10 0
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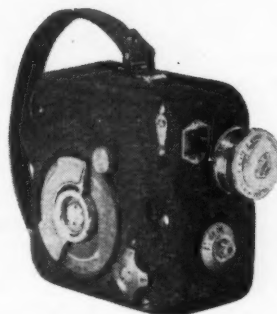
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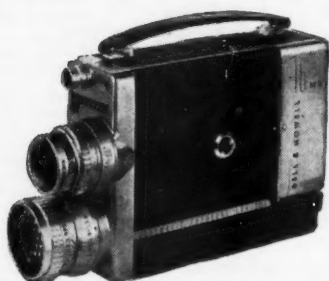
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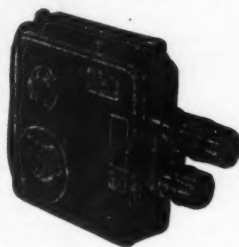
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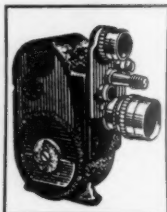
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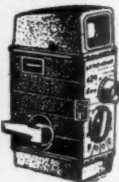
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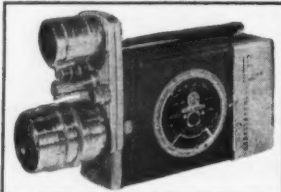
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TODAY'S TRENDS IN EQUIPMENT DESIGN

New ideas and coming developments foreshadowed in Photo Fair

What are the trends in equipment design today? They showed up plainly enough in this year's Photo Fair. So far as cinematography is concerned, 8mm. was the star, nearly fifty different cameras and projectors being displayed. This gauge seems to be developing in two directions simultaneously: simplification for the non-technical beginner, and elaboration to meet the requirements of the most serious—even if not perhaps the most exacting—amateur cinematographer.

The widening scope of 8mm. was shown by the contrast in cameras made even by the same manufacturer; for example, the latest G.B.-Bell & Howell tri-lens turret Sportster 605C, with five speeds, ground glass focusing and a range of standard D-mount lenses from $\frac{1}{4}$ in. to 2 in., contrasts with the same manufacturer's simple-to-use and now well known model 624 camera.

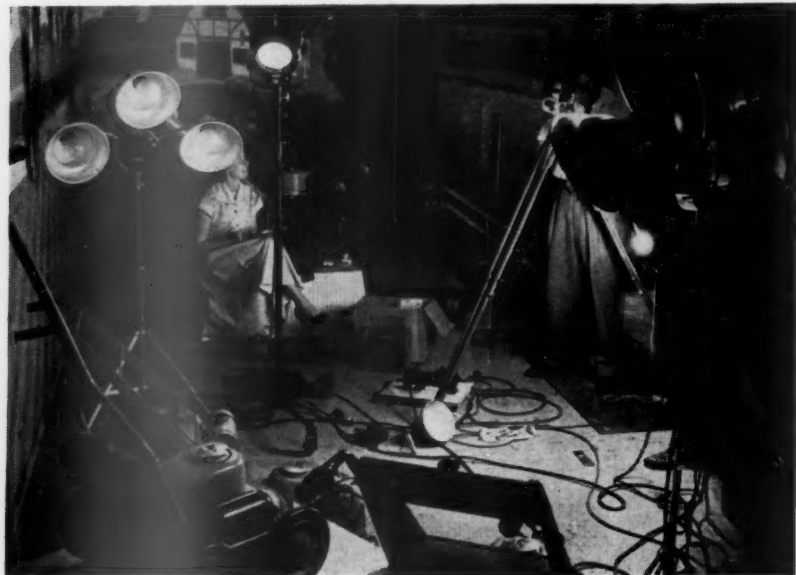
The universality of 8mm. was further evidenced by the appearance from many countries of cameras bearing names hitherto unknown in this country. The Czech-made Admira 8E camera aroused great interest

because it incorporates a sprocket to feed the film to and from the gate—a feature normally found only in more expensive instruments, and which helps give better picture steadiness because it isolates the film in the gate from the gentle but continual tugging of the spools. The Admira 811 is the twin-lens turret version of this camera.

Another newcomer to us is the AK-8 camera from East Germany—a relatively simple and moderately priced camera with 10mm. f/2.8 lens—a somewhat wider angle than the average ($12\frac{1}{2}$ mm.). The AK-8 also has provision for winding back short lengths of film, and although the spool drive does not reverse, sufficient film can be wound back to make mixes, and the frames are counted by clicks as the wind-back handle is turned.

From France the Christen range of 8mm. cameras again showed the trend for one manufacturer to make several models around a basic design. The Christen Standard C8A 8mm. camera works at the normal silent speed of 16 f.p.s. only. The lens has a standard screw fitting, allowing the use of other lenses of larger

Enough apparatus here to be getting on with. The Grasshopper Group, seen at work on one of their productions, can muster a wide range of equipment.



aperture, or in focusing mounts, or of different focal lengths. The Super Christen C8B is a four speed (12 to 32 f.p.s.) model of the same camera. A novel sliding lens panel is used in the Super Christen B3; the change from one lens to the other can be made quite readily while filming, if desired. A reverse wind handle is also provided.

Another family of cameras, of French origin, is the Beaulieu. Of the three 8mm. models available, one has a fixed focus $f/2.5$ lens, the second an $f/1.9$ focusing lens, and the third a two-lens turret. All three models (which are in the higher price range) have five speeds, and a neat parallax compensated viewfinder.

Built-In P-c Cell

The beginner who wants an easy-to-use camera in a fairly high price bracket would do well to consider one with a built-in photo-electric cell. On most of these the light reflected from the scene is indicated by a meter needle in the viewfinder window, and a second pointer coupled to the lens iris is also seen in the finder. The iris control is adjusted until the pointer is aligned with the meter needle. This simple procedure suits most types of scene, and enables even the most inexperienced user readily to obtain consistent exposures.

Cameras offering this facility must obviously be precision made, and great interest was shown in the Bauer 88B and the somewhat expensive Nizo Heliomatic. The Heliomatic has a slide-up twin lens turret, the irises of both lenses being coupled with the photo-cell. The lens turret can be changed over while filming, if desired.

Pre-Loaded Charger

The less elaborate and less expensive Nizo Exposamat has one lens, again coupled with a photo-cell. The Exposamat cameras on show take a Kodak double-8 magazine. Another model in production has the novel and useful facility of a pre-loaded charger called the Rapider. This is loaded in daylight with standard double-8 spools. It is turned over at the end of the first run of the film, and the second half of the film exposed. The simpler and cheaper versions of these cameras—the Bauer 88C and the Cine-Nizo S2T—do not have the photo-cell device.

Eumig's 8mm. easy-to-use camera with built-in photo cell also aroused interest as did the well-known Eumig Electric, driven by a $4\frac{1}{2}$ volt torch battery which will last for about ten rolls of double-8 film.

All but one of the 8mm. cameras shown takes standard 25ft. spools of double-8 film. Agfa displayed their new Movex Double 8—a well made instrument free from frills, and selling at a moderate price. It superseded the Movex single-run, which is no longer being manufactured (although the single-8 film in cassettes will continue to be supplied for it).

Although many cameras came from abroad,



Part of the 8mm. and 16mm. equipment display arranged by Meridian F.U. for their Ten Best presentation.

the moderately priced British-made Miller and Specto held their own. Workmanship on all is of a very high standard. Deservedly prominent were the Swiss-made Paillard series, the range including a simple fixed focus C8 camera and the two-lens turret B8, both of which have standard D-mount lenses—unlike the original L-8 which had lenses with the same thread, but different flange-to-film distance. The sprocket feed H8 was perhaps the most "professional" type of 8mm. camera exhibited.

Practically all the 8mm. cameras have the same basic layout: top feed spool—gate—bottom take-up spool. Only the Zeiss Movikon-8 departs radically from it; in this camera the spools lie horizontally and the film goes round in 90° ("drunken") loops to the gate. The Ercsam Reflex was the only 8mm. camera on show to feature through-the-lens viewing. This is a very desirable refinement for close-up work, but does not yet seem to have caught on with other manufacturers of 8mm. equipment. Production of the lower priced original Ercsam, without the reflex viewing feature, continues.

8mm. CAMERA ACCESSORIES

THE TREND is for manufacturers to produce a range of accessories for their own particular cameras—accessories for the most part capable of giving better results than those designed for universal use. Except for the very simplest cameras, facilities are provided either for changing lenses or for altering the focal length

Progress in Projector Lamps

of the fixed-in lens by slipping on a special afocal lens attachment. Typical of the latter are the two attachments for the 12½mm. Bauer 88B—one to convert the camera lens to a wide angle of 6½mm., and the other to convert it to a 25mm. telephoto. Most of the many 8mm. cameras with interchangeable lenses now use standard D-mounts.

Titlers are now receiving more attention from the camera manufacturers, and again the trend is to make them fit particular models, so assuring accuracy of alignment. Such titlers are available from Bauer, Paillard, Zeiss, Nizo and Cima.

8mm. PROJECTORS

THE PHOTO Fair gave many thousands of enthusiasts their first opportunity of hearing 8mm. sound. Both the rival systems were demonstrated: striped film and synchronised tape, the former attracting the largest audiences. Here, at last, was sound of acceptable quality actually on the tiny 8mm. film. Microtecnic showed both the Cirse-Vox add-on sound unit and the Cometson 8mm. stripe projector.

The Cirse-Vox, which fits on the top spool arm of almost any projector (but, of course, it is desirable to use well-made machines with rigid spool arms and smoothly driven sprockets) was demonstrated on a new Italian projector, the Missouri, which comes from the same stable as the Astro. The Missouri's constant speed A.C. induction motor is, of course, particularly suitable for sound work. Of the change-pole type, it gives a switched speed change from 16 to 24 f.p.s.

A novel feature of the Missouri is the Philips 8 volt 50 watt lamp, with a very compact and even filament, specially designed for it. Behind the filament, actually formed in the glass of the lamp, is a concave mirror which collects the light from the filament and reflects it on to the gate. No condenser lenses are used. The light efficiency with this special 50 watt lamp is very high—and the screen illumination appears to be even better than that given by a machine with a conventional 500 watt lamp. The Nilo projector is similar to the Missouri but has a variable speed motor.

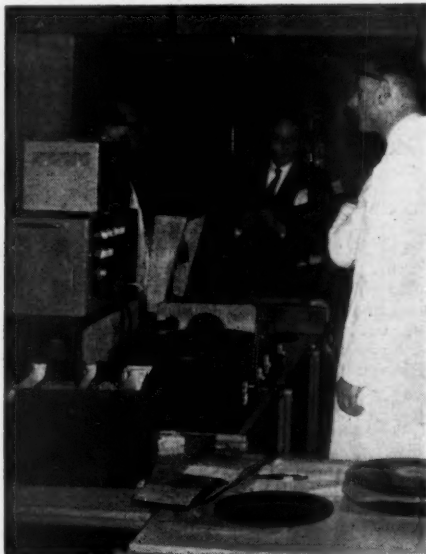
Compromise Speed

The Cometson is the first complete 8mm. stripe projector to reach the British market. It bears a close resemblance to the silent Astro projector, and has the same 500 watt mains voltage lamp. Unlike the Astro, however, it has an A.C. induction motor, said to run the machine at the standard 8mm. "compromise speed" of 18 f.p.s. The magnetic sound head is carried in the base.

Those who already own a tape recorder or who are not satisfied with anything less than

hi-fi will probably be more interested in equipment for projector/tape sync. Both Noris and Paillard showed their swinging-arm type synchroniser which is driven through a flexible shaft from the projector. When this synchroniser is fitted to the Paillard M8R projector, a relay is added to the machine to switch off the lamp when the motor is not actually running, thereby eliminating any risk of overheating lamp and film.

The Eumig Phonomat synchroniser fits directly on the Eumig P8 projector—and looks



Equipment for the public show: Wanstead and Woodford C.C.'s impressive sound unit.

as if it were part of the machine. Coupling of synchroniser and projector is particularly neat, and though the tape path is somewhat devious, the results are excellent. A useful revolution counter is incorporated in the top of the Phonomat. The Eumig P8 and the larger P26 were also demonstrated as silent machines.

Bauer showed their new T.10 projector in combination with their Sound Coupler synchroniser which is of the commutator type—unlike the Noris. This very neat gadget incorporates a device for starting and stopping the projector from metallic contact patches stuck on the tape. The projector is an interesting example of the modern approach to "silent" design. On silent projection, the motor is controlled by an electrical governor, so the film is always shown at the correct speed. When the synchroniser is plugged in, the governor is cut out of circuit and the speed controlled by the synchroniser. The T.10 uses

a 12 volt 100 watt lamp in an efficient optical system. The rear pressure pad of the gate is sprung against the fixed front gate plate—the correct arrangement, but rarely seen nowadays.

Lower Wattage Lamps

A different, and in many ways simpler, approach has been introduced by Specto. Since a recorder contains induction motors, it will run at a sensibly constant speed, so Specto arrange to run the projector also at a constant speed by fitting an electrical governor in a box attached to the projector. Sync. will not be perfect, but can be manually adjusted by the operator pressing one of two buttons on the unit, to slow down or speed up the projector, as required.

There is a definite tendency in 8mm. projector design towards a return to lower wattage lamps, of low voltage, with small compact filaments and high optical efficiency. These are, of course, fed from a transformer in the projector, which is thus suitable for A.C. mains only. European designers have tended to favour low voltage, low wattage, high efficiency lamps, whereas American designers have generally preferred higher voltage lamps of larger wattage and have used the light less efficiently. The new Agfa Movector E8 is yet another machine to use a 12v. 100w. lamp.

Practically all manufacturers now employ the die-cast method of construction. The new Meo-8 projector is a re-designed and die-cast version of the original little Atom 8, also hailing from Czechoslovakia.

9.5mm.

NO 9.5mm. cameras were exhibited, but there were four projectors taking 9.5mm. film: the Specto Dual, the Ditmar Duo, the Bolex G.3 and the inexpensive Noris.

16mm.

PROGRESS in 16mm. now centres mainly on projectors, with "families" of projectors of the same basic design offering various facilities for sound. Whereas a couple of years ago a 16mm. sound projector was complete if it reproduced optical (photographic) tracks, now it is also required to record and reproduce magnetic stripe track on full or half width track and, in some cases, edge stripe as well. The projector giving all these facilities is expensive, and some models offer fewer facilities in the interests of economy.

Magnetic stripe playback attachments are available for the G.B.-Bell & Howell, B.T.H. and Ampro projectors. Debrie showed a complete magnetic stripe attachment for their D.16 optical sound projector.

The introduction of biplane filament lamps for our mains voltages has made it possible to run sound projectors from 200-250 volt mains, without the need for the heavy transformer for stepping down to 110 volts. It was only necessary for the manufacturers to modify the design of the amplifiers and motors. The mains voltage lamps have somewhat lower light efficiency, but against this must be balanced the cost and weight of a step-down transformer.

The Siemens 2000 sound projector is built on the unit principle. You can begin with the silent version and add the other parts as and when required. There are over twelve combinations of sound heads and amplifiers for this projector. Debrie showed their range of amplifiers which can be fitted to the D.16 machine: 8, 15, or 25 watts output. A Silent Base is available for occasions when sound is not required. Their arc projector is capable of filling a screen ten times larger in area than a 750 watt filament lamp could manage.

More Facilities

The trade does not seem to be interested in producing lower-priced 16mm. cameras but appears rather to concentrate on adding more facilities. The Paillard Reflex 16 typifies current progress in offering more features on a first-class camera, and the Bell & Howell 70D also attracted attention. The fact is that only 16mm. can satisfy those who—like professional and commercial users—demand the highest technical standards in picture and sound track.

The simplicity of 16mm. magazine loading is offered in the G.B.-Bell & Howell Autoload camera, while a particularly interesting development of it is the Model 200 EE Electric Eye camera, with motorised iris diaphragm which automatically adjusts itself to suit the light reflected from the scene. Among several more conventional 16mm. cameras on show were the Beaulieu S16 single lens and the T16 twin lens. Standard C mount lenses are used on almost all 16mm. cameras.



Christchurch Movie Club of New Zealand holds its first public demonstration of 8mm. sound.



It's often a case of one-handed operation.

Sailing With a Cine Camera

By F. A. MANSBRIDGE

Before I went sailing I believed, with my cinematic betters, that women and horses are the most photogenic subjects in the world. Now I am not so sure. Sailing boats with coloured sails, a blue and white summer day and a spool of Kodachrome are the ingredients for some of the most satisfying of shots.

When you are on holiday in or near a sailing centre, it is generally easy to get in touch with members of the local sailing club, and often possible—by paying a nominal subscription—to join temporarily as an honorary member. If you have had some experience of sailing, you may be able to crew for a helmsman who is short of an assistant, but it is only fair to tell your prospective skipper that you hope to do some shooting. If he agrees, well and good, but do not be surprised if he fights shy of a crew who admits to not being single-minded!

There is, of course, no room for passengers in a boat taking part in a race. When a race is being held, it is a good plan to seek permission to go out in the rescue launch. Even in an uneventful race the launch, ranging about the sea like a sheepdog, provides an unbeatable opportunity for taking medium close-ups of yachts.

Dramatic Sequences

Should the launch have to render first aid in an emergency such as a capsized, a dismasting or a man overboard, the chances of shooting dramatic sequences at close quarters are magnificent. You may, of course, be required to give a hand in the rescue operation, but the rescue launch is usually manned by experts who won't mind what you do so long as you keep out of the way.

An attractive putting-to-sea sequence could show the sail being hoisted up the track in the mast, sheets being belayed, the rudder being fitted in place, the mooring cast off and

the winch spinning as the centre-plate is lowered. As the boat leaves the anchorage, a shot of the filling sail topped by the burgee, followed by a quick glance at the ripples astern and the receding shore, serves to show what it has all been leading up to.

Close-ups of hands hauling on ropes, hands on the tiller or hands pumping or baling out bilge water, could be interspersed with shots of other boats manoeuvring, ending with a sequence showing the picking up of the mooring and the stowing of the sails. One's object should be to depict action. The thing to avoid is a series of pretty post-card views of sailing ships.

In a fourteen foot sailing dinghy which I hired on the Camel Estuary last summer, the jib halliard parted and, after splicing it, the only thing to be done was to climb aloft in order to thread it through the sheave at the masthead. I suppose a really keen type would have taken his camera up with him. As it was, I had to make a return journey up the mast where, standing on the spreaders, I was able to get some quite unique birds'-eye shots of the family bathing from the boat.

Tripod Substitute

It is by no means necessary to have elaborate equipment, though the ideal camera for use in sailing boats would have a turret head with normal and wide-angle lenses. Telephotos are of little use owing to the continual movement, and it is impossible to use a tripod. A clamp, with ball and socket head, which can be fixed to gunwale or mast, makes a good substitute for a tripod.

Things can happen quickly at sea. With the small apertures permissible on open water, even with Kodachrome, it is a good plan to set the focus at say, thirty feet, and then to wait on events.

One often has to cling on to something for support and it is useful to be able to hold and operate the camera with one hand. To catch a boat in the middle of a gybe, when the boom swings across with dramatic suddenness and the sail bellies out on the new tack, calls for quickness on the draw.

To guard against the pervading damp, it is as well to keep a polythene bag for the camera. A safety strap and/or an insurance policy are also advisable. Things are easily dropped overboard, and if a cine camera finds its way into Davy Jones's locker, he is very unlikely to give it back.

Taking Your Camera Abroad

YOU AND THE LAW: 6. By RICHARD DELLOW

Sooner or later most amateurs take their cameras overseas. But news of your first cine holiday abroad is usually the signal for friends to offer a welter of advice, tips and warnings that heap uncertainty upon uncertainty. And so the early summer months bring letters of enquiry flooding in to A.C.W. and the leading cine organisations, nearly all of them including a query about Customs regulations.

The average Customs official does not make a point of being awkward; indeed, causing needless irritation among tourists only makes his job more difficult. But he expects passengers to be frank and helpful, and to a very large extent he relies upon his training and experience to pick out those who may have ulterior motives.

So manner and appearance are important. If you are a regular A.C.W. reader, or belong to an organisation such as the Institute of Amateur Cinematographers, wear their official badges. These badges are not an *open sesame* to Customs approval but they are known all over the world and help to establish your identity as a genuine amateur.

In the Exporting Business

The important thing to remember when you take your cine camera out of the country is that you are really exporting it. Thus the onus is always on you to satisfy the various Customs posts that the camera is your personal property intended for use on your holiday. When you return, it is equally your responsibility to satisfy the British authorities that this is the camera you took out and not one that

is being imported.

People ask me why there has been no revival of the excellent scheme that existed before the war whereby you could fill in details of your equipment on a declaration form. This form used to be stamped by the customs officials at your point of embarkation and so acted as proof of ownership on your return. The scheme, alas, was entirely unofficial and would now be unworkable. The certificate of exportation would not prove that duty and tax had been paid on the equipment and, besides, the sheer numbers of tourists nowadays would make such a system impracticable.

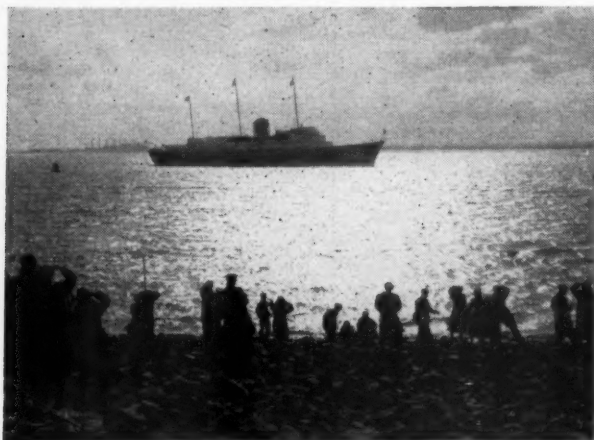
In the absence of such a form you should arm yourself with evidence that your camera has already borne its appropriate levies. A Customs receipt for duty and/or purchase tax, or a properly receipted bill from a reputable retailer in the U.K. (showing when and where the equipment was purchased), will usually suffice. If you have lost the original bill, a certified copy can probably be obtained from the retailer concerned and will generally be accepted by Customs.

Special Concessions

If no evidence is available, you may be asked to sign a declaration. If the Customs Officer is not satisfied with your oral statement or written declaration, the camera will probably be detained for investigation of the facts. Should you make a false declaration, your camera would be seized and legal proceedings might be taken.

There are special concessions for people who have been living abroad for some time. They may import into this country "well used" personal effects free of duty and purchase tax. The articles must have been in their personal ownership and used outside the U.K. for a "considerable period" and they must not be brought this country with any intention of passing them on to other people or of selling them.

It is not the practice of the



The Britannia leaves the mouth of the Tees with the Queen and Prince Philip aboard—and Redcar A.C.C. record the scene for their 9.5mm. film, Royal Visit to Teeside.

Commissioners of Customs and Excise to disclose the precise period of ownership and use abroad required to qualify for free admission under this concession; if you want definite information as to whether your equipment qualifies, you should write to the Commissioners immediately before starting your journey. Give them full particulars of the articles you wish to import, with dates of purchase. Also give the expected date and port of your arrival in the U.K., the name of the ship (or flight number) and the expected length of your stay.

Should you subsequently wish to sell any of the equipment admitted free under concession, duty and tax will normally have to be paid before the sale is completed. Failure to do so will render the equipment liable to forfeiture. To avoid trouble you should, therefore, approach your nearest Officer of Customs and Excise (address in the telephone directory under Customs and Excise).

If a Bargain Comes Your Way . . .

Now supposing you get the chance of acquiring a real bargain during your holiday abroad. Is it going to be a worth while investment after you've paid duty and purchase tax on your return to this country? As a very rough guide, you can reckon you'll have paid more than double the original purchase price by the time you've got the camera home.

If you want to make a more accurate assessment, note that duty based on the "open market value" at the time of importation is

payable on all new or second-hand cameras. Purchase tax is payable on the combined sum of the duty and wholesale value. In practice, these charges are usually based on the purchase price you paid abroad. However, where the Customs Officer does not regard the foreign purchase price as representing an adequate basis of value for Customs purposes, the charges would normally be related to the current U.K. retail selling price of cameras of similar type and condition. A quick look at the accompanying table should show you how the levies are calculated.

How Much Film ?

A question asked by every tourist is, "How much film may I bring back into the country?" No set amount is laid down. *Exposed* films and plates "obviously amateur and in reasonable quantity" may be admitted free in accompanied baggage or through the post. Unfortunately there is no way of finding out in advance what is "reasonable". Some people work on the basis of shooting 2-3 minutes each day they are away, and certainly a 30-40 minute film for 8-14 days is not an extravagant rate of shooting for the really keen types. None of my own circle of cine friends has ever been pulled up when they have carried such amounts of British and foreign-bought film stock.

But please don't start quoting this at Customs officials. For all I know there may be people who have been charged duty on lesser amounts. Each case is dealt with on its merits and, when all is said and done, your position is going to be influenced by the Customs requirements of the countries you will be visiting.

Free to Visitors

Now a brief word for visitors to Britain. People who intend staying in the U.K. for not more than twelve months may temporarily import, free of duty and tax, personal and professional effects in addition to those normally admissible free under concession. As security for their re-exportation, the Commissioners may—particularly in the case of valuable articles such as expensive cine cameras—require payment of a deposit. This would be refunded provided the visitor finally leaves the country within twelve months and produces the article to Customs at exportation.

Cine films may also be imported, but the requirements are loosely defined. Let me quote: "Cine film of less than the standard width of 1½ in., whether positive negative or blank,

What That New Camera Will Cost

How to calculate the charges payable on equipment purchased overseas and brought into the U.K. Method of calculation is shown in first column and actual charges that would be levied are shown in second column.

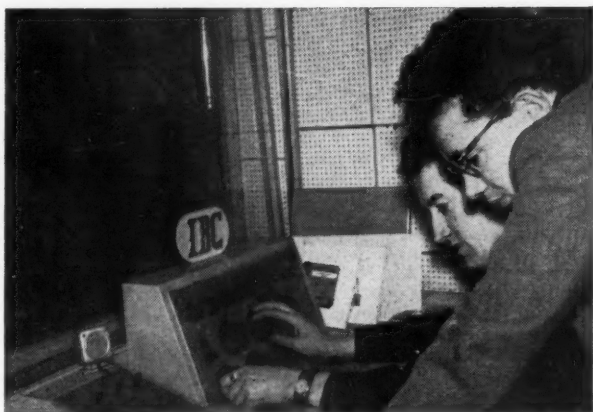
(i) Where the charges are based on the actual retail purchase price abroad

	£	s.	d.	£	s.	d.
Value for Duty purposes say ...	100	0	0			
Duty at say 50% ...	50	0	0			
				50	0	0
Less retailer's profit 33½% ...	150	0	0			
	50	0	0			
Value for Purchase Tax purposes	100	0	0			
Purchase Tax at 60% ...	60	0	0			
				60	0	0
Total charges ...				110	0	0

(ii) Where the charges are related to the current retail selling price in the United Kingdom—say £100

	£	s.	d.	£	s.	d.
Value for Duty purposes ...	47	12	5			
Duty at say 50% ...	23	16	2			
				23	16	2
Less retailer's profit 33½% ...	71	8	7			
	23	16	2			
Value for Purchase Tax purposes	47	12	5			
Purchase Tax at 60% ...	28	11	5			
				28	11	5
Total charges ...				52	7	7
Value for Duty purposes ...				47	12	5
Estimated U.K. retail value ...				100	0	0

Derek Hill checks with balance engineer Joe Meek during the commentary recording for his holiday film, *French Leave*. In his diary below he continues the story of the studio session, describing how the musical accompaniment was recorded for the three 'falls' into the sea by would-be water-skiers.



Track Laying for the Holiday Film

17th February

The stop watch passes the point at which the fall begins, I give it five seconds extra to be on the safe side, raise my hand and then lower it, timing it to come down over the number of seconds for which shots of the fall and derisory reactions last. The musician follows my hand and holds the dying note until I signal that it's all over. Dick, with a 7½ second "fall," nearly bursts his cheeks.

Joe's control over the balance of the nine instruments seems almost miraculous to me. Of course, he's used to jazz recording. Pye, Nixa and Parlophone jazz artists including Chris Barber, Humphrey Lyttleton and Don Rendell, are often recorded here. The machine is an E.M.I. BTR/2, with a 6-channel mixer, an echo chamber—which Joe employs most effectively with the clarinet blues for the underwater sequence—limiter and equalizer.

Perhaps the most enjoyable part of the session is the band's efforts at what Dick, whose announcements before each take are worth a tape to themselves, describes as "Corny French foxtrot by original Dixieland band, take 1." Though I'd measured up every hand-clap, every shake of hip and maracas in the picture in an effort to recapture the exact rhythm in the recording for perfect sync., I decide at this stage that it's probably best not to waste time on it. I give a rough idea of the speed, and pray that I'll be able to do something with trial and error during track laying.

Incidentally, if the band which played in the Elba holiday village ever hear this, they'll probably sue Dick for libel. It's outrageously corny—and somehow outrageously French at the same time.

But the straight jazz is first rate. Indeed, Richard Easlea and Joe, for all their experience of top bands, seem overwhelmed. I leave with

three reels of tape and renewed confidence in the sound track.

20th February

There's too much tape here to be transferred to 35mm. magnetic, so I take it along to I.B.C. again and get Joe Meek to dub out the unwanted takes. At the same time the recording goes through limiter and equalizer.

23rd February

If I felt a bit dazed during the recording session by my inexperience in that field, I'm staggered by the complexities of sound editing, after a day with J. laying tracks. In my innocence I imagined that three tracks—one for music, one for speech, one for effects—would be all I should need. But I'd forgotten that every time I wanted to mix the music I should have to go from one track to another. And if I wanted to mix effects, the same would apply.

I turned up this morning with a complicated track-laying chart of my own devising which showed a consecutive columns visuals, commentary, music and effects. The last column turned out to be far more involved than I ever expected, though I had scrounged some lapping waves to add to my motor launch and motor bike (alias motor boat). J. didn't take long to convince me that it could be a mistake to have three major effects without having natural effects throughout.

French Leave now has music and commentary only. I would almost certainly have tried effects but for the deadline fixed by Travel Counsellors, the Club Mediterranée's London representatives, who are to show the film at the French Institute on 13th March.

By the end of the day we've finished about half the film. Running it through on a marvellous machine which takes 35mm. magnetic or optical tracks with a 16mm. picture, I'm delighted by the combination of

guitar music and jazz. The commentary, too, seems to bridge the continuity gaps suitably.

It's difficult to imagine the three tracks dubbed together, though. In any case, there are several alterations I want to make to this first reel; and there's still the second to complete.

2nd March

The second track laying session has been held up until today by J.'s sudden illness. As it is, he's still snuffling and has practically dragged himself from bed to help me, knowing that I've only until the 13th March to finish the film.

The principles of track laying with the aid of a combined 16mm. and 35mm. synchroniser, and an Editola for checking the magnetic



The author of *French Leave* goes over the speech script with commentator Robin Butterell.

tracks, were more than adequately covered by Desmond Roe and David Jones in their article in the April *A.C.W.* My chief problems concern details of sound editing which have never occurred to me before.

When the commentator comes in for a sentence or two, can you mix from one music track to another under his voice? Or is it better to fade out the first track as the speech begins and fade in the second as he finishes?

What's the procedure when you've got to get from jazz to guitar music on an exact visual cut, with no foreground commentary? When the situation is reversed, is it always all right to let the jazz blast in anywhere as an interruption of the guitar? And how do you sync. dance music which wasn't timed to the picture rhythm?

J. manages several direct cuts between different kinds of music which work splendidly. I deliberately recorded too much jazz to allow myself plenty to spare during editing, but here and there I seem to have mistimed certain sections.

For instance, on one of the dying fall solos,

syncing the start of the fall with the water-skier's tumble means that the end of the wail finishes before the next sequence begins. It's too long a gap to let it go silent; so I cut the picture to bring it down, and let a little of the following guitar music overlap the tail to help the introduction of the new sequence.

Another point I'd overlooked through sheer inexperience was the necessity of timing the commentary. I had imagined that with so few intermittent sentences on my track, keeping the phrases of each sentence in the same consecutive order as the shots to which they related would be enough.

Close Match

Now I realise that the system of key words which I've used only in a very few instances should have been employed throughout. As it is, the commentary is so brief that I can match up speech and images pretty closely. J. runs the track through the Editola, notes the major word or words that need syncing—"child's play" over a shot of a toddler in the water, for instance—and marks it on the track so that it can be laid against the shot.

In the majority of cases this works out satisfactorily, even though I should have timed and noted all my keywords at the commentary writing stage. But now and again having the keyword in perfect sync. means that the phrases before and after don't fall into the relationship which I anticipated with the picture.

These lines, for instance, prove impossible to fit: "But further along the beach, the French have built their own village—a holiday village. Tents and bamboo huts stretch down to the sea; and holiday-makers can water-ski from their door step."

The "tents and bamboo huts" phrase is the important one here, because I planned it to coincide with a shot looking towards the village from the sea. It's a nice view, with a mountain rising in the background and pine trees at the edge of the beach. But the view distracts attention from the village itself, which seems so tiny under the trees that it has to be pointed out in the commentary.

The Missing Shot

But syncing up this phrase means that "further along the beach" will go so far back that it comes against shots of Marina; while "and holiday-makers" is already accompanying a water-skiing shot. J. cuts out "their own village," leaving "the French have built a holiday village." This helps a bit, but what I really need, and haven't got, is a shot to pad out the commentary between the cut from Marina to the holiday village. It's one of those things that can't be improved at this stage. I can't lose any more of the commentary, and the picture won't stretch. It'll jar on me each time I see the film—but it's my own fault for not timing the commentary.

Never Take 'No' for an Answer!

One result of current fashions in technical jargon is that explanations become excuses. For ages the 8mm. user has asked for faster monochrome emulsions, and always the technically-loaded answer has been that the increased grain size that would result is unsuitable for the small frame.

The enquirer, flattered by being given this explanation, is fobbed off further questioning. But not this enquiring column: it has heard this reason for more years than it cares to remember, and it has often called for faster films, and it has seen TV camera techniques side up to and pass photographic emulsion techniques.

Would chemists please note, therefore, that a *much* faster *fine-grain* emulsion is needed, and that this should lead the way to a *very much* faster coarse grain emulsion, permitting the production of, say, a 42° BSI film for 16mm. and a fine-grain 39° BSI film for 8mm. For the record, there has been no advance in the monochrome emulsion speeds available to us since 1936.

The Trailer That Was Never Shown

I have always been interested in trailers, or trail blazers, as I feel they should properly be called. I made my first in 1934, mainly to use up left-over shots discarded with regrets from a film. It was abundantly clear that this first effort had numerous failings, from which I learned enough to make a better one under similar conditions a year or two later. This time I scripted the trailer and ensured that the desirable material was available, and embellished it with flash titles and animated question marks.

A trailer scores in the amateur field by being a seldom seen item, and short enough to make audience boredom practically impossible (or even, an achievement?); it is also an unsurpassed show-case for the results of a field day of trick effects on the titler. Have a go!

In the last thirty years professional trailers have become more lurid and noisier. Both these developments occurred mainly during 1928-31, but the calmer, sedate, prestige-type trailer still appears from time to time.

An unusual trailer in the latter vein—the awed-admission-that-this-epic-is-truly-great approach—reached me the other day—an English 1926 trailer on 16mm. for *The Phantom of the Opera*. It has a delightful, if poorly-acted, mid shot of "Uncle" Carl Laemmle, seated at a large desk in a large office, "weighing up" the Gaston Leroux novel.

As it was Universal's big film of the year, their foremost players, Mary Philbin and

Norman Kerry, were separately introduced. A dramatic note points out that Lon Chaney's contract forbade any photographs whatever being taken on the set, to preserve the surprise of his famous make-up as the phantom. Then a rather naive title: *If you look quick, however, you will catch a glimpse of him in some of the scenes that follow!*

There are then snippets of scenes in the dungeons, in the entrance to the Opera, and the shot in the sewer with Mary Philbin's white train floating eerily behind the boat. Later titles have the first two lines wiped on, left to

RUNNING COMMENTARY

By SOUND TRACK

right, and the remainder of the lines wiped on vertically downwards, as in: *The wild rush of infuriated thousands—tearing through the flooded labyrinths of terror—in frenzied pursuit of the Phantom!*

Those who had been at the opera had reason to be infuriated, Chaney having tiresomely dropped a chandelier on the stalls. At the last getaway Philbin was dropped in the road, and the trailer includes the shot of Kerry dashing up and flinging himself down by her. The final shot is of the crowds blocking Broadway (in the rain) when the *Phantom* was playing at the Astor Theatre.

But alas, this trailer was never shown. "Advanced" publicity methods included the escorting of the film negative from the docks by a Territorial contingent: great indignation very properly arose, questions were asked in the House, and the *Phantom* was withdrawn. In fact, the trade press announcement said that it was *unconditionally* withdrawn, though what this meant I cannot imagine. Thus a film which can have had no pretence to greatness but was undoubtedly good robust fun was only seen in this country when it appeared with synchronized sound in 1931, and already looked slightly dated.

A Case for the 1,200 ft. Reel Can

British Standard B.S. 2835:1957 has now been issued, *Containers for sub-standard projector spools*—in other words, *cans*. This standard rightly links up with those for 8mm. and 16mm. reels, and it lists the dimensions, materials, weights, and anti-corrosive finishes desirable, both for steel and aluminium cans. Grooves are detailed in bases and lids, permitting safe stacking. Manufacturers will probably gradually change into line with this new standard, as they re-tool, and this will be to the general advantage of all concerned.

One omission I was sorry to note was the 1,200ft. reel can. This reel size seems to me to be growing in favour, and I must say I like

it. To me it is a lot less unwieldy than the 1,600ft., and in the common case of a 9- or 10-reel feature, it comes into its own since often a third reel is, in any case, necessary.

I have little doubt that at this very instant some handyman who delights in excursive travel films is modifying his 8mm. projector to take 1,600ft. reels so that he can run a 2 hour 10 minutes show without a tiresome interruption. But I shall take care that I am not in the audience.

Not for Movies, Please !

Sometimes at lantern lectures the traditional pointer is replaced by a little arrow of light, projected by a gadget under the control of the speaker and characterised, in my experience, by an annoying tendency to dart about excitedly and to quiver. This may be due partly to the speaker's shaky hand, and partly to the excessive lightness of the gadget and hence its liability to high-frequency vibration. Now I see it advertised with the suggestion that you sit back in your armchair and joggle it appropriately as you project your transparencies, indicating this and that item of interest in each picture.

I regard this as a fine example of the difference between still and movie techniques. In stills, you do indeed want to dwell on the pictures and note these details. In movie, it is the job of the script-writer or producer to insert all the separate shots that show these details and no more. The audience then has its attention directed as required, and the pictures have acquired their narrative content.

I sincerely trust I shall not see this gadget applied to the movie screen! It is only too easy to imagine the darting pointer plus commentary plus music all trying to reinforce a series of disconnected mid-shots, and giving a result far inferior to the application of correct film technique.

Filming TV

If you're got a few feet of daylight Kodachrome left in your camera with fixed focus f/2.5 lens, and you want some shots of the illuminations or theatre signs, what should you do? Simply press the button with lens at full aperture, and you'll always get usable results. Indeed, it surprises the Query Editor of this magazine that some cameramen feel unable to shoot a couple of test frames under such circumstances, but feel they must first write and seek advice!

A similar case is filming TV. This should be done at 12½ frames per second for perfect results, but if you shoot at 16 f.p.s. with the set at full brilliance and good contrast, you will get usable results with fast pan films at f/1.9 and ultra pan at f/2.5. The room should be completely dark, and if yours is a fixed focus lens a supplementary lens is essential, as for titling.

PATHESCOPE 9.5mm. COLOUR FILM

THIS daylight colour film, rated 22° BSI, =10 Weston, is available in H chargers at 19s. 9d., is processed promptly by Pathescope themselves at Cricklewood, and is sure of a great welcome. We can say right away that the colour renderings on our tests reels were excellent.

The rated speed is one-third of a stop faster than Kodachrome, and we exposed under these conditions, giving, for example, f/7 on a very open mid shot with hazy sun, in April, where Kodachrome would have demanded f/6.3. The film contained the usual domestic mid shots and close-ups, and the weather varied from hazy sun to cloudy bright. The camera used was a Pathescope H with fixed focus f/2.5 Nat. Opt. Co. lens.

The film as received from processing three days later was consistently exposed throughout, and was fully colour saturated: that is to say, it required a 500 watt projector showing a 40in. picture on a silver screen to obtain a brilliant picture. If, therefore, your projection conditions give you less screen light, you will (based on this test) do better to expose the same as for Kodachrome, i.e., give a third of a stop more than recommended.

Always in a colour reel some effects stand out very effectively: in our test reel a black cat's reflection in polished terra cotta verandah tiles took our fancy. Flesh tones were excellent. Shots of a blue-dressed child on the lawn were crisp, and the women voted the colours "natural". Of course, with all colour films masses of dark green foliage in shadow look a mess in a shot exposed for its sunny part, but in such cases the latitude of this emulsion seemed very good. In particular a pile of sand, part in hazy sun and part in shade, was well reproduced in a shot exposed for the average light. This film will be a real boon to the nine-fiver.

There were two defects on our test reel: a slight blurring over about a quarter of the frame apparently due to damage to the emulsion and, in two or three places, a slight phantom outline of a sprocket hole drifting downwards. Both could have been caused by a fault in drying, or by film being wound before fully dry; indeed, an anguished call from the Laboratory explained that of the first thousand films processed only ours and three others had got involved in a breakage in the drying cabinet.

This was sheer bad luck, and we understand that there was near dementia in the labs. when it was discovered that the A.C.W. reels, almost alone of all the others, should have been involved in this mishap. We sympathise—it's the cussed way things happen—and mention the incident only because in a test report we must necessarily draw attention to any defects and the probable reason for them. We repeat, this new colour film of Pathescope's is a real boon for the 9.5mm. user.

OPTICALS

at less cost

By JOHN HAWES

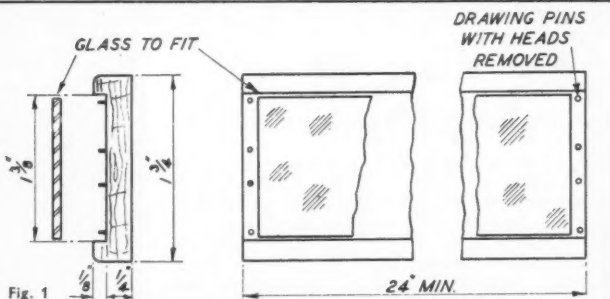


Fig. 1

My attempts at producing dissolves, fades and irises were made easier by the fact that I had had fifteen years' experience of still photography. I had done a considerable amount of developing, printing and enlarging, and had found the Johnson Universal tank invaluable for developing 16mm. All the work can be done under a yellow safelight, provided positive film is used both for photographing and printing.

Of course, I am well aware that relatively few amateurs do use neg.-pos., but if you contemplate having a copy of your film made, it is well worth considering. I was able to demonstrate to my club that shooting on negative and having one positive print run off for editing and another of the completed film was 18% cheaper than shooting on reversal and having a copy made after editing. Further—and this is the main point—you can readily add opticals after shooting.

The only apparatus needed is a printing frame (Fig. 1) consisting of a thin wooden base with strips down the sides to line up the edge of the film. Pairs of locating pins (large brass drawing pins minus their heads) are fitted at each end. You fix them in position by laying a strip of film on the board and holding it firmly against the pins so that there is no movement. Two strips of film can be printed side by side.

The glass cover must fit between the pins and hard up to the edges. To keep the strips flat and in close contact, place large bulldog clips along the sides of the frame, but make sure they do not extend farther than the sprocket holes, otherwise a shadow will appear on the print.

In all photographic printing, the rule is emulsion to emulsion. Prints are made on Ilford Fine Grain positive film, which is very slow and can be handled in the yellow safelight normally used for bromide paper. Unexposed film is placed over the pins, emulsion side up, the positive or negative on top of it, emulsion side down, and then any "optical" mask placed on top of these, the glass placed in position and held down by the clips.

Exposure is about 7 seconds at 4 feet from a 25 watt lamp, and since this is the safelight bulb normally recommended, you need only slide out the safelight which screens it. I develop by inspection in Ilford ID 11 at about 68° F. for 5 minutes. Fixing and washing are carried out in the usual way, while for drying, a paper clip twisted to form a hook and held by a drawing pin forms a very useful means of suspension.

While scene changes such as wipes and dissolves can be made from negatives or positives, scene closures (fades, etc.) must be made from

(Continued on page 178)

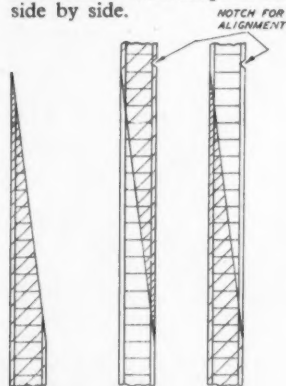


Fig. 2

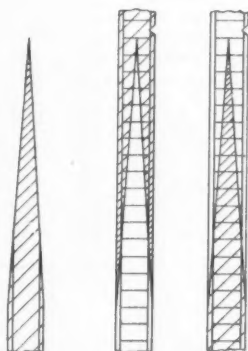


Fig. 3

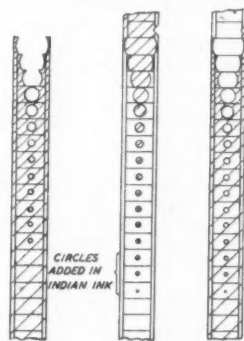


Fig. 4

8mm. VIEWPOINT

As You Were Saying ...

By DOUBLE RUN

A CORRESPONDENT who has been experiencing camera jamming tells me that he always sees that the film is taut on the take-up spool before closing the camera door, but, with most cameras, this is not enough. You must also run through a few inches of film to make sure that the claw is engaging correctly. On my own camera, an L8, a special catch has to be depressed before the camera will run with the door open. On other models, it may be necessary to hold the gate shut.

An indignant reader complains that at each of his splices "parts of the adjoining scenes are included in one frame, which inevitably shows on the screen. Is this usual for all 8mm. splices? If so, I am amazed that 8mm. amateurs put up with such a standard!" It is usual, of course—and not only with 8mm.; but I cannot say that it troubles me. If the projector is efficient and its gate is correctly adjusted, splices are not really noticeable.

If you find that each one does tend to jump, try projecting your film on another make of projector—then, if you are still dissatisfied, borrow someone else's spliced film to check that it is not your splicing technique that is at fault. Incidentally, I used always to brush away the scraped-off emulsion with my finger, but this is a bad plan because the resulting grease can prevent the film cement from acting. Now I blow the dust away or clean it off with a handkerchief.

Mr. Courtenay H. Young of 21 First Avenue, Westcliff-on-Sea, Essex, has just bought a second-hand Dekko 110 camera with f/2.5 fixed focus lens and a new Eumig P8 projector. He would welcome advice from any readers who have experience of this equipment, especially in respect of filters and supplementary lenses for the camera.

A 13-year-old reader asks for "any tips or ideas that would help me to enjoy this hobby." My advice to him would be: 1. Give your actors something to do. 2. Bring the camera as close to them as possible. 3. Keep the camera still. Let the actors do the moving. Can you think of anything else to add to this?

Another reader has found a way of obtaining a less expensive wide-angle lens for the Bolex L8. "The new Taytal 54360 wide-angle lens made by Taylor Hobson will, I understand,



fit the Bolex B8; so by using the Bolex L8 adaptor ring, code Lugom, it should be possible to fit the lens to the L8. This lens is a 6.5mm., and the Bolex price list contains a matching viewfinder, the one supplied with the Som Berthiot Hyper Cinor 6.5mm. adaptor lens."

Mr. Ron Carey of the Ordnance Survey P.S. of Southampton tells me that they are able to keep the tape-recorded sound track for their documentary, *Penny Plain—Tuppence Coloured*, in good sync. with only a strobe wheel to adjust the projector speed. The music for this film was not only played, but also composed, by one of the Society members. At a recent 8mm. show it was very well received, as was *Looking for Trouble* (from

London back streets become French in West London F.U.'s 8mm. film about the escape of a British P.O.W. in 1943. In the scene above, a German questions the French boy about the mysterious stranger.



Bristol C.S.) and *Wonderlands of the West*, a 20-minute colour film by Mr. Ed. Roeskin of the New York City 8mm. Motion Picture Club.

Once again, the strobe ensured spot-on sync. for an informative tape commentary. "Our American friends," Mr. Carey comments, "certainly like bright colours, and some of the shots are really breathtaking."

IDEAS FROM PACKAGE FILMS

PACKAGE films, can often give us useful ideas. *Away with the Ball* is an "action-packed Movie-Pak" says the catalogue, and action packed it is. It's 175ft. but contains sequences of pseudo cave-men playing the first pig-skin game—with a live pig, negroes hurling balls of fire at each other, an outdoor game with an outsize ball bigger than the players, auto polo with collapsing cars, firemen playing hoses on a ball attached to a wire, American football stars diving from a platform into the sea to grab a ball that their team mates hurl them, and subsequently playing a proper game. Then there is a rugby match (European) and soccer match (watched by the Duke of Edinburgh), indoor soccer, boys and then Harlem Globe Trotters playing basket-ball, some water polo



with effective under-water shots, and finally girls playing under-water basket-ball.

The film moves so quickly and the items are so varied that it should hold the interest even of a non-sporting audience. There are sub-titles every few seconds but they are needed to give point to the visuals. The print was not as sharp as some of G.B.'s own releases (this is an American Castle film) but there can be no doubt about its entertainment value. How many of us, I wonder, would have had the strength of mind to cut each sequence so short? But that is the way interest is maintained.

Stark Nature, 140ft., could have been just as interesting but, unfortunately, has not been edited as a silent film, and the complete absence of sub-titles makes it very difficult to follow. We are not even told what part of Africa we are seeing. There are shots of village life—the cameraman has an eye for the exotic—but the help of a commentator is badly needed. As far as I could tell, little attempt was made to enter into the thoughts and feelings of the villagers. A pity, this, because they are potentially much more interesting as

human beings than as curiosities.

Lake District is a 50ft. Movie-Pak made up of extracts from G.B. Instructional productions. It, too, has no sub-titles and consists almost entirely of meaningless long shots of hills and lakes. Someone acquainted with the district might enjoy it, for the photographic quality is pleasing.

English Castles, 50ft., also made up of extracts from an Instructional production, is much more successful. Each of the five castles (Framlingham, Conway, Richmond, Bodiam, Tower of London) is introduced by a superimposed title—but, in a film of this length, there is hardly any time to show us more than a shot of each. However, we see a portcullis being lowered and stones being poured down from ramparts. After this, the film rather fizzles out with L.S. of more (this time unidentified) castles, but the photographic quality is good.

Babes in Sportland, 150ft., is a Castle film and very American in content and presentation. Some of the many sub-titles have point; others, such as the comment: "Some day, he'll win the Olympic mile!" which is applied to the winner of a baby's crawling race, are

Give Him Plenty of Room!

When you pan the camera to follow a runner or any rapidly moving object, make sure that there is more space in front of him than behind. If it is the other way round, you will give the impression that he has not much farther to go and has nearly reached the tape. You can capitalise on this by swinging the camera to reduce distance of runner from edge of frame just before the end of the race. This is an 8mm. frame enlargement.

merely chatty. We see some gymnastics, swimming, golf (there are some amusing if obvious shots of tots hitting everything but the ball), skiing (not very spectacular), trick riding and baseball. Finally come brief shots of the "All-American" athletes these children may grow to be. It is always difficult to find a satisfactory ending for this sort of film, but I thought this one appropriate enough.

The title gives a fair indication of the film's style. It would be intriguing to see what a British amateur filmer would make of a similar subject. It lends itself to parody, and it might be an idea to attempt this, using your own children as the infant prodigies.

Improved Prints

The most exciting of the new G.B. releases are, of course, the Disney colour cartoons. G.B. tell me that they have recently experimented with methods of producing improved prints, and I must congratulate them on their success. The quality of these prints—and especially the colour rendering—is very pleasing. They neither have, nor do they often need, sub-titles and I can thoroughly recommend them.

A Gentleman's Gentleman shows Pluto setting off to fetch the Sunday papers, only to lose first the coin and then the papers. Only at one moment early on was the lack of dialogue noticeable, although I was conscious



exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

AMATEUR FILM CLASSICS

Sir,—As a regular reader of A.C.W., may I say that I am a little disturbed to learn that the Ten Best films should have been subjected to censorship by exhibitors. The wonderful thing about the Ten Best for me has always been the complete freedom of expression that has been the keynote of this famous competition since its inception many years ago.

It is only by permitting this freedom of choice of subject that we have been able to enjoy many true classics of the cinema. Oh yes, the Ten Best has been responsible for discovering many classics. Among them are *The Miracle*, *Refuge*, *Paper Boat*, to mention but a few. These are films which in the writer's humble opinion rank with many classics of the professional cinema as true examples of cinematic art.

Doppelganger, one of the 1955 films, was not one of my favourites, but I admire the imagination, sincerity of purpose and considerable technical ability that went to its making. To deny fellow amateurs the right to see and judge this film for themselves is to do a great injustice to both maker and audience.

I personally would have been shocked had a film such as *A Vow to Eternity* been denied a showing by some member of a committee who considered it unworthy to be one of the Ten Best. It would appear from readers' reports on last year's films that this one does not rate very highly in their estimation. It is now almost a year since I saw the programme myself, but of all the films I saw, *A Vow to Eternity* sticks in my mind as the most successful.

Vivid Memory

I have never seen such natural acting in an amateur film before, and the sequence depicting the father's helplessness when his dying son is brought home remains for me a vivid memory. Surely this is a moment that bears comparison with the work of the great film makers and is not overshadowed by them.

Admittedly the story, indigenous to its native land, may not be easy for the Anglo-Saxon mind to comprehend. A lot of to do about nothing, some may say; but an artist is an artist the world over, and a man may feel about fireworks as Munnings feels about horses, and others about the works of Picasso. So great is my own faith in the artistic merit of this film that I shall shortly be releasing it through the medium of Adventure.

I was interested to see Double Run's com-

ments as to his own Ten Best selection—the ten best amateur films of all. It may be of interest to him to learn that that fine film from Crawley F.U., *Two Friends*, which unfortunately was not circulated, will shortly be available from us in that very popular gauge he champions so well, not to mention 16mm.

I think I should add that the policy of Adventure Film Productions is to make available to amateurs throughout the world, the best of the Ten Best. Every time a film is posted to some remote corner of the world such as New Guinea, Goose Bay, Labrador, Aden or British Guiana, I get a thrill of pleasure from the reflection that a lone worker is seeing the Ten Best for the first time, in his own home, and that perhaps as a result may be helped to improve his own work.

FOLKESTONE.

P. E. HUDSMITH.
Adventure Film Productions.

ADVENTUROUS AMATEURS

Sir,—Now that a number of film makers are blatantly selling their films through Adventure Film Productions, is it not time that you took a look at their amateur status? I do not blame them making money by this means, but I think they have a crust if they expect the best of both worlds.

You have covered this point before, but I think your reasoning was somewhat vague, and anyway the commercialisation has been stepped up since then. The sale of an odd copy might be overlooked as an aid to expenses, but the Adventure set-up will take a bit of explaining away if you intend keeping the offenders in the amateur fold.

BOURNEMOUTH.

R. M. PETTY.

Sorry to have appeared woolly-minded but amateur status is by way of being a somewhat misty subject. We have no reservations or misgivings, however, about the status of Ten Best winners who sell package rights (but not the copyright) in their films. It would surely be fantastic to describe them as professionals. And it would be no less fantastic to regard the films so distributed as professional films.

At the same time, one readily understands the point of view of those who are uneasy about money considerations entering into amateur movies. But unless one is to declare categorically that clubs, for example, must provide their films free for the asking to other clubs who want to show them (and may charge for admission), that clubs presenting the Ten Best must admit the audience free, that the IAC and FCS libraries of amateur films should be free to all, how can one reasonably require prizewinners either to refuse to allow their films to be distributed or to make them available without charge? The principle is the same, whether the viewer hires a film for a single showing or purchases it outright.

These are all negative considerations. Now let us be positive and affirm that we welcome the enterprise of Adventure Film Productions, not least because they are helping significantly to raise the prestige of amateur films and are providing a service which we know many amateurs want. We are happy that the films should be regarded as worthy of wide scale release and we

congratulate the producers. We are glad, too, to hear of club films which so effectively hit their target that they are acquired by national organisations.

But we are strongly—indeed, violently—opposed to any amateur setting out from the start to make a profit from what should be a labour of love, or undertaking a production at a cut rate for a sponsor who is able to afford professional work. Whatever their standing technically, they are not amateurs in spirit.

DISCRIMINATING

Sir,—Re 8mm. films, prize programmes and entertainment value, is this a private fight or can anyone join in? In my view, those who cannot show more than one gauge at a time ought to confine themselves to the drawing-room cinema or else get a job in a commercial cinema, where they would have everything laid on for them. I have put on more than one show using all three gauges, plus sound-on-tape and optical sound, besides non-sync. sound (and back-projection at that) without finding it was too much for me—or the audience.

As far as discrimination in omitting films from an advertised programme is concerned, surely it would hardly be putting it too strongly to say that a club had almost a legal obligation to show the programme in its entirety, whether they thought that they knew better than the judges or not.

I do agree with Paul Scott that there is room for out-of-the-ordinary films. The fact that they may be made in black-and-white on a shoe-string and have many technical faults does mean that they are less worth seeing than a long travelogue perfectly filmed in 16mm. colour and shown to a non-stop commentary on tape. In fact, the Sydenham Film Unit is shortly having a discussion programme of such films. Some of them are prizewinners while others will be those the judges objected to.

At the same time, I also agree with Mr. Scott that we want more films with entertainment value if we are to win the attention of the general public. But, alas, it seems that amateur films like the popular ones of the past are not made now. Or, if they are, they do not get a look in with captious critics who frown on the least departure from the acme of perfection, particularly if it is the result of a necessary economy by the impecunious.

LONDON, S.E.26.

H. W. WICKS.

UNSOCIAL

Sir,—George Sewell has hit the nail on the head in *Odd Shots*. A number of people, including myself, query the choice of the National Film Theatre for the big social cine function of the year. I look forward each year to the Ten Best première, to see what the cream of film makers have to offer, to enjoy the films, and to see the winners and watch their obvious enjoyment in collecting their coveted awards. But now!

Gone is the informal, unhurried meeting of old friends, the packed mass by the bar at the interval, the leisurely discussion and criticism of the films after the show in the theatre, the foyer and outside. Things have changed. Last year, we were quickly swept inside, the films

were screened with little pause between each, people were presented with "Oscars", but, owing to lack of microphone, we didn't know who was getting what for which, and, after the show was over, we were politely told to "step lively" to make room for the surging mob outside.

The old happy get-together has been replaced by a stream-lined commercial "in-and-out" box office professionalism which comes somewhat as a shock. I like to enjoy my pleasures slowly and comfortably at such shows, but now I feel that I am regarded solely as a unit in a cacophony of humanised 2s., 3s., 3s. 6d. and 4s. reserved seats.

Whilst it is, indeed, a great honour for the amateur film movement that the National Film Theatre should have been offered for the screening of the films I feel that we've had to lose more than we have, perhaps, gained. May I add that I shall still continue to turn up, despite all frustrations, but please try and keep the social side of this annual pilgrimage intact and make it more leisurely.

I wonder what other readers think about this?

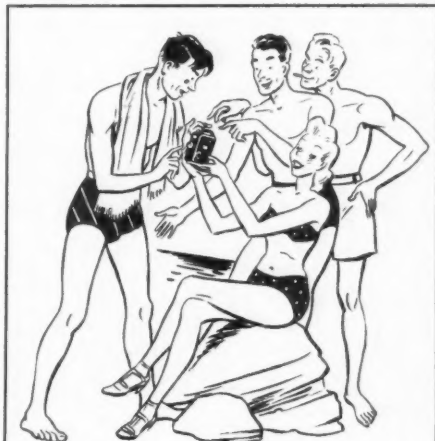
POTTERS BAR.

J. WOOD.

THREE KINDS OF MOVEMENT

Sir,—I hope you will allow me to deal with a point about the Club's programme raised in *Newsreel* (April). It would be possible to write a book on the subject of movement in film, but I will be brief.

We fully realise that the cine camera was invented to record movement within the frame, but to rely solely on this would be to disregard completely the developments in the use of film by men such as Griffith and Eisenstein who, with the other pioneers of the silent film,



Dear Mr. Editor,

I find movie making a very friendly hobby. Everyone seems so anxious to help . . .

developed the two other kinds of movement in film which appear to us to be equally important and equally deserving of study—namely, movement of the camera itself, and movement created by the relationship between shots which is established in editing.

This last was regarded by the Russians as the most distinctive quality of film. In their eyes it is what distinguished film from any other medium; what, in fact, constituted the art of film. Pudovkin, particularly, felt that the strips of celluloid coming straight from the camera were dead things which acquired life and movement only when a significant relationship was established between them during editing.

Our study projects have been designed to provide experience in as wide a field as possible. The departure of a train does, as you say, make a subject with plenty of movement within the frame, but in order to isolate, for the purposes of experiment and training, the other two kinds of movement in film, we chose a static subject. In order to study camera movement (and editing) distinct from movement within the frame.

We feel that to ignore two kinds of movement for the sake of one would be unbalanced and, incidentally, would cut out one of the interesting recent developments in film, the exploration by a moving camera of a static subject such as the Ravenna Mosaics, or the drawings of Henry Moore.

ENFIELD C.C.

P. H. M. SOAR.

Hon. Sec.

SUCH IS (CLUB) LIFE?

Sir,—I have been a keen, cine enthusiast for about three years, starting with 9.5mm. and very shortly after switching to 16mm. During this time I have, of course, taken everything that moved, and early this year I decided it was about time I got down to serious movie making if I was to keep up my interest.

I made one or two documentary films of about 400ft. and then applied to a cine club for membership. I was invited to one of their weekly meetings, which I attended, only to find that it consisted merely of a couple of hours' showing of a free gas industry film. The next meeting, however, was devoted to a lecture, and the following to a showing of their own films, some two years old.

All this time I kept on suggesting that we ought to get together and make another film, but was met with: "We're thinking of it, but haven't a script". I have a folio containing a great many ideas for a script which I offered to discuss, without any enthusiasm being shown, and finally I am informed by circular that a script has now been found and work will commence shortly.

It seems to me that if one joins a club, the main object of which is to make films, then all members should be given a chance to hear any ideas and discuss same. In this case, the matter has never been thrown open for discussion at any general meeting, and as far as I



Dear Sir,

If 'Sceptic' of Littlehampton would care any time to see 8mm. blown up to a modest 14ft. picture without appreciable loss . . .

can see, the club exists for the benefit of three or four members, presumably at committee level, who having decided what they want to do, rely on the rest (about 30) to supply the cast, which is of necessity usually meagre, and, most important of all, audience . . . and, of course, funds.

I am not trying to make a personal "beef" about this, but when, having written and asked for details of membership (I have never seen any proposal forms, etc.), and paid my subscription, I have presumably joined a club, I object to finding that I am merely paying to become an audience for what I personally consider a lot of very indifferent films. I might add that I have a 16mm. Carpenter, two Keystone cameras (one turret head) with the usual trimmings, one 16/9.5mm. Specto, 3,000ft. b. & w. stock, fairly good titling facilities, and a saloon car, all of which I offered to put at the club's disposal without charge.

PURLEY.

DISILLUSIONED.

DIRECT METER READINGS

Sir,—Referring to Mr. R. J. Woodnut's letter (April) on direct meter readings, I would remark that, although the Avo is probably the simplest to use, it does not entirely obviate "twiddling". You still have to set the pointer against the needle each time you take a reading—simple enough, and can be done one-handed (an important point if you are holding a camera in one hand), but even this could easily be obviated, and without the need for any calculating, as in Mr. Turpin's scheme.

It would be quite easy to arrange the scales so that you only have to set the exposure against the film speed (a setting which for cine work would seldom have to be altered) and read the stop direct against the needle. For still work, if preferred, the dial could be turned 180° and the stop set against the film speed. Exposures could then be read against the needle.

I have not seen any meter arranged like this, but I have not seen them all. But in case anyone thinks it is not possible, I may say

that I have made a "mock-up" model showing how it can be done. It is simple enough, though not immediately obvious.

Incidentally, I use an Avo myself, and like it, but I wish they would adopt my plan!

MEDWAY C.C.

P. A. LEWIS.

Major R.E. (Retired).

CARTOONS ON WIDESCREEN

Sir,—Some time ago in *A.C.W.*, it was stated that most cartoon films can be stretched by a CinemaScope lens to a ratio of at least 2 to 1 without noticeable distortion. The present re-release of Walt Disney's *Fantasia* does just that. This film is certainly pre-widescreen, but little of it has been noticeably touched in its change to CinemaScope.

The exceptions are shots of the orchestra and conductor, which have been squeezed on the print so that, after projection, they come out at a ratio of about 1.8 to 1. Before and after these shots, a black border advances and retreats sideways in the manner of Dynamic Frame. Most of the cartoon does not look odd at all, but, although Mickey Mouse looks much the same when twice as fat as usual, the oval sun and moon rather give the game away!

LONDON, S.W.2.

TERENCE R. MAHONEY.

THE OLD DAYS

Sir,—At the age of nine—fifty years ago—I commenced to purchase "The Bioscope", in one number of which appeared a photograph of my then hero—Charles Pathe. I can still see it most vividly, so intense was the impression it made. Would it be possible for *A.C.W.* to reproduce one such photograph of the pioneers each month—Pathe, Gaumont, Urban, Selig, Lubin, Cricks and Martin, Hepworth, and so on? I should also like to see a page devoted to the fascinating trade marks of the old companies—Kalem, Essanay, Pharos, American Biograph, Itala, Ambrosio, Cines, Eclair, etc. What do other readers say?

Now, if you have the space, for a few memories. My "Bioscopes" disappeared. I think I lent them to an old-time operator who allowed me into his box where I rewound the films—until one dreadful night when I kept on turning the high-g geared handle after about fifty feet had jumped the spool and wrapped itself tightly around the spindle.

You see, while I was busily turning that handle, my eyes were glued to the screen, where a film entitled *The Devil's Sonata* was being projected. I expect this was an adaptation of Tolstoy's *Kreutzer Sonata*, and once more my visual memory informs me that it was a production by Scandinavia Films. All titles were coloured a menacing red.

The first "housed" cinematograph set up in Aberdeen was in a long narrow shop in George Street tenanted by Humber's Waxworks around 1907. The projector, which may have been a Ruffles Bioscope, was perched on a platform at one side of the shop and the picture, which was exceedingly dim, sent obliquely across the room. The throw was

about thirty feet.

Only one film was shown—always a slapstick comedy (Itala's *Foolshead* maybe). After it was over, Mr. Humber would repeat his stock phrase of dismissal, ending with "Thank you for your kind attention." I should add that the penny charged for admission covered the film show.

Mr. Humber, a very quick moving medium-sized figure, had black hair and penetrating black eyes. His sallow complexion convinced me that he was a Chinese and I was rather afraid of him! His wife, a large, florid, fair-haired, kindly woman took our coppers at the door, nearby which stood the original electric chair as used in *Sing Sing*!

Mr. Humber was a very enterprising man and brought many queer people to Aberdeen. I remember seeing—and touching—the celebrated fat woman, Lucy Moor. I expect he finally went into the cinematograph business exclusively, and if any reader has definite information regarding this, I should be glad to hear from him.

ABERDEEN.

A. M. DAVIDSON.

STEP FARTHER WITH SYNC.

Sir,—I thank Desmond Roe for his information concerning fully coated single perforated film, but I am unable to agree with his statement that 0.035in. edge stripe is just not good enough. Just not good enough for what? The G.B.-Bell & Howell 630D 16mm. projector is designed to accept (among other standards), double perforated film with an 0.03in. edge stripe, and in modern talking books for the blind twenty-four tracks 0.01in. wide are recorded on half-inch tape. This also covers Peter West's doubts concerning the proposed standards.

With regard to various suggestions that the transmitter be coupled to the tape recorder and the motor be used to drive the camera and projector, I agree that this is the preferred technical solution. However, in Part 1 of my article I stated that: "It must be possible to attach the recorder to any existing 8mm., 9.5mm., or 16mm. projector with little or no modification to either".

This was stipulated because most amateurs do not have the facilities to carry out extensive modifications of the nature required. Also such modifications are likely to reduce considerably the second-hand, or "trade-in", value of the equipment, a point most amateurs cannot afford to ignore.

I thank Richard Hodkin for pointing out the error in Fig. 4 concerning the connection of the commutator segments. This error was not in my original but crept into the artist's re-drawing. I agree that I inadvertently confused two separate issues, and must apologise for this lapse. Velocity modulation of the striped film caused by the pulsating torque of the "M" motor will, of course, frequency modulate the recorded sound signal. This would show itself if the striped film were played back at constant speed.

However, providing that the gear ratio between the capstan sprocket and the "M" motor is so chosen that the "M" motor makes an integral number of steps to advance the capstan sprocket exactly one tooth-pitch, the striped film will receive the same velocity modulation on play-back as on recording. This will virtually cancel out the effects of frequency modulation on the reproduced sound as heard by the audience.

Note, however, that if a recording is made on one recorder and played back on another, not only must the gear ratios of the two recorders be the same, and the sprockets have the same number of teeth, but the phasing of the sprocket teeth with respect to the "M" motor rotors must be the same to obtain this cancellation.

Should any of the magnetic field of the "M" motor, which is pulsating at 48 c.p.s., be interrupted by the erase or record heads, or by the stripe itself, the noise induced will be minimised for the reason already given, i.e., droop of the amplifier characteristic at the lower frequencies. If this effect is troublesome, enclosing the "M" motor in a sheet metal box made of mild steel, or preferably mumetal, will help considerably to reduce the effect.

I agree that it is important to prevent arcing damaging the contacts of the "M" transmitter, this being caused, as stated, by high voltages induced by the interruption of the energising current through the highly inductive windings of the "M" motor. The voltages developed may cause, also, failure of insulation at various points in the circuit. Richard Hodkin appears sceptical about this, but using a cathode ray oscillograph I have measured voltages of over 1,500 volts peak on an unsuppressed fifty volt "M" transmission system, due to these switching surges.

For enthusiasts who wish to go into the technicalities of tape recording in more detail I would recommend "Magnetic Recording Handbook" by R. E. B. Hickman, recently published by Newnes.
READING.

A. E. LOTT.

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1. Though optical sound projectors are generally set for "silent" speeds of 17 or 18 frames a second, it is often possible to adjust the electrical governor to an exact 16 frames as a standard. Messrs. Rank Precision Industries inform me their B. & H. 622 is normally sent out with a silent speed of 18 frames, but that by having the platinum points of the electrical governor inside the motor end changed by turning a grub screw, it is not difficult to get an exact 16 frames.

There are two sets of points, the other being for the sound speed, so one need not interfere with this. The relative grub screw, I find,

should be unscrewed almost a turn, and this new 16 f.p.s. then gives a reading on a tachometer on the hand-setting knob of 960 r.p.m.—the sound speed is 1,440 r.p.m.

When this speed has been set, sync. with tape is easy, but for standardisation it is then important that the recorder should be at the exact speed, 3.75 or 7.5 inches a second, otherwise your films will be synchronised on your own machine but with no others... as competition judges doubtless discover!

2. It is not difficult to check up on tape machine speeds, either by a test tape, or making a talking clock, announcing every ten seconds on any machine of known accuracy. You can also measure, say, 20 seconds and at 7.5 i.p.s. this should be, of course, 150 inches from any sound signal to any other—not a difficult task.

If the speed of the projector is fixed by a governor, then the exact speed of the tape is vital. But if you employ the popular "light-locking" method of spilling light from the lens on a strobe moved by the tape over a pulley, the exact dimensions of the pulley are vital if your film showing is not confined to your own apparatus. Any slight variation in the tape speed can be compensated for by a corresponding variation in projector speed.

In the interests of standardisation, could not A.C.W. persuade manufacturers to set their "silent" governed speeds of optical projectors at an exact 16 f.p.s.—or is there some advantage in their 17 and 18 speeds?

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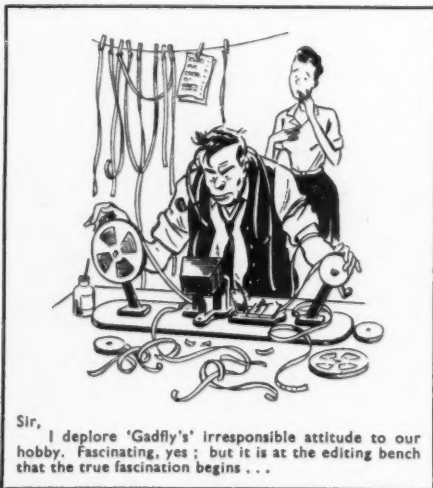
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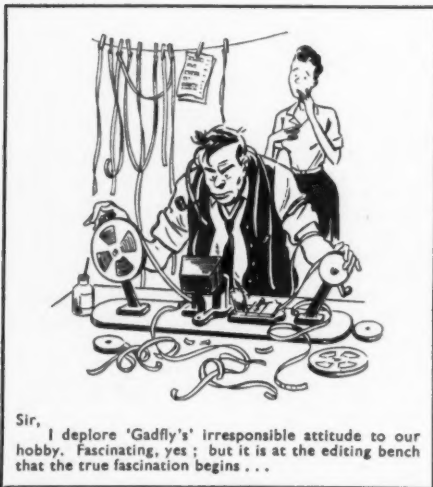
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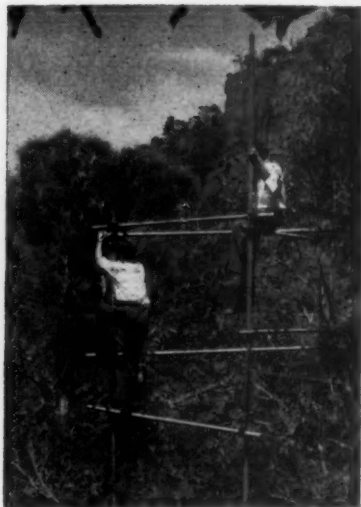


Sir, I deplore 'Gadfly's' irresponsible attitude to our hobby. Fascinating, yes; but it is at the editing bench that the true fascination begins...



They built the equipment themselves, huddled precariously on their camera towers for 24 hours at a stretch, took their labour, but a labour of love for Peter underpaid workers".

AMATEURS IN PU



"I've got a wedgy nesting in the You Yangs. I'm going to photograph him." So began, without our knowing it at the time, three-and-a-half years of work. The You Yangs are a small group of extinct volcanic cones some forty miles from Melbourne. In a gum tree (eucalyptus to you) a wedgetailed eagle had built its large stick nest. This is one of the world's largest eagles, some specimens having a wing span of over ten feet, so you can imagine what wonderful cinematic subjects they make.

Photographing any bird requires a deal of patience, but photographing an eagle requires a vast amount of real hard work as well. We hired builders' steel scaffolding and carted it to the foot of the nesting tree, which fortunately stood in flat country.

We built a tower 6ft. square and 40ft. high, with a platform and hessian covering at the top. This brought us in line with the nest and some thirty feet from it.

It took us our annual fortnight's holiday to build this tower. That might seem a long time, but the eagle would leave the nest as soon as it spotted us a hundred yards away. So our routine throughout the construction period was to work for half an hour and then clear out for two hours. When the tower was

nearly completed we left it entirely alone for three days. But against all ornithological expectation, we found the nest empty when finally we looked into it from above.

That was a year wasted, but "the greater the prize, the greater the struggle" or whatever it is. Next year we found another nest (and examined it more carefully this time) fifty miles away, on the steep side of a gorge cutting through the mountains. We built another tower. No convenient flat country here. We carried a ton of scaffolding on our backs over the ridges and down the scree.

Eventually we had a hide 45ft. from the nest and a few feet above it. It was a beastly triangular affair most uncomfortable and dangerous. One of us would climb into it at 5 a.m. and stay until after sunset. During all this time the eagles would return only twice: a rabbit for the female eaglet in the morning, a rabbit for the male in the afternoon. The eaglets never fought.

We would leave Melbourne on a Friday night and return home on Sunday night, but it was not until after many week-ends of watching that we were able to make up some sort of time-table of the bird's activities. The young eaglets after hatching remained in the eyrie eleven weeks. For ten week-ends it

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 k their recording gear with them . . . Strenuous
 Peter Bruce and David Corke, two "ordinary

PURSUIT OF EAGLES

By PETER BRUCE

THE PHOTOGRAPHS

The first tower of scaffolding, 40ft. high, was built to no purpose. The eagles left their nest. With the second, built in a gorge (smaller picture), the cameraman had better luck. The eyrie is just beyond the left foot of the man on the left. Purchase of a 36in. Dallmeyer lens from a Govt. surplus stores made the erection of a third tower unnecessary. The focusing mount, tripod, bellows, etc., the two cameramen designed and made themselves. In the photograph at top right, the 'leading player' (left) is seen with his mate and two 11-week-old eaglets, one of which devours a rabbit. Below : Peter Bruce with his recording gear, which is always in a state of 'development'. A microphone is suspended in the parabolic reflector.



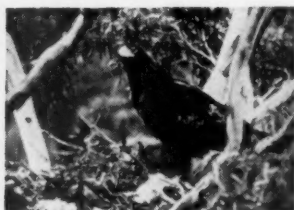
rained—a trying time. Even more trying was dismantling the tower and dragging it back up the scree with ropes. It was then that we had a heat wave—109° in that airless gorge.

Encouraged by the series of shots we had managed to obtain of eaglets at various stages of development, we returned the following year in the hope of getting better ones, and found the eagles nesting in another tree about one hundred yards from the other one. Again, week-end after week-end we camped above the gorge and filmed them. We had been using a Pathe Webo with 6in. Schneider lens and a 10in. Bell & Howell lens. This year we had acquired from a disposals store a 36in. Dallmeyer. Unfortunately it was just a chunk of glass (but what a chunk!) and so a focusing mount, tripod attachment, bellows, etc., had to be designed and built—a pleasant job for the winter months.

Absolved of the necessity of building another



David Corke behind the 15in. Wollensak in temporary mount, Miller pan-tilt head. Small pictures are frame enlargements from *Raak*. The shot of kangaroos (centre picture at foot of page) sets the scene.



tower, we dug ourselves into the steep slopes above and below the nest and again followed the eaglets through their weeks of growth. This year, however, we got into our hides in the dark and spent the night in them in order to avoid disturbing the birds at dawn. Those lonely 24-hour vigils taxed one's determination to the limit, for the gorge was a wild and lonely place.

Now that we had covered the nesting sequences fairly adequately we had to find supporting material. We found it in the desert regions of north-west Victoria where eagles range over the sand-dunes and scrub, and emus and kangaroos leap around.

The weather was against us from the start—the wettest season known there for twenty-nine years. But it was still comparatively hot and dry, and our fortnight there was most enjoyable, with butcher birds and parrots to wake us in the morning. Quite a different technique had to be adopted here: no sitting in hides but a steady trudging through the sand with camera and tripod at the ready, eyes on the alert for a mob of kangaroos or a flight of parrots.

A Great Idea

It is quite impossible to script a film of this sort, for one can have no idea of what one will be lucky enough to capture. But we did have a Great Idea. It came to us while we were drying the dishes after one of our over-large meals in the desert.

A small group of hills called "The Raak" was marked on our map. Why not—we asked ourselves—call our eagle "Raak" and follow

him through his life cycle? We already had the bulk of the material for it, and when we had developed the story, we found that only a few continuity shots were needed to complete it.

During all this time we had been recording sounds out-of-doors. First we used a mains tape recorder, a vibrator-transformer and car battery but it proved far too cumbersome, so we built the excellent amplifier described sometime ago in *A.C.W.* We modified it slightly to give us extra gain but then, unfortunately, it became microphonic and produced engine-like noises on the tape from the vibrations of the motor. Two separate units had to be built.

No Music

There is no music in the film—only natural sounds and commentary. And that strikes some people as odd. When we showed a film we had made of animal and bird life in a swamp, someone said: "Put some music with that and you'll have a good film. No one wants to hear frogs croaking." Oh! my beautiful frog recording! Alas for the entire sound track which had taken us six months to produce and nearly drove us mad!

After seeing *Raak*, a member of the audience observed: "You ought to have turned the wind machine off". But then he had not been with us at the Gate of the West Wind in the Grampian Mountains.

Why should Wagner be regarded as a better accompaniment for shots of the sea than a curlew piping? Which is the better background for shots of an eagle soaring among





the clouds: Debussy or the moaning of the wind? We think the public should be educated into accepting natural sounds only for films such as this. The days of the piano in the orchestra pit have gone.

Raak opens with a sand storm over the desert. The storm was rather tough on the camera but too impressive to miss. The sound track here, of course, reproduces the howling wind. Bird cries accompany the desert scrub scenes and a low moaning wind the long shots of the eagles. We like to think that low moan a masterly touch!

Wild though the gorge was where the eagles nested, there were fields and cleared land at its mouth, and a railway line wound along its edge. We show a train early on in the film to indicate the nearness of civilisation. Much later when—we hope—all thoughts of man and his works have been forgotten, a loud, shrill whistle is heard. An eagle looks up startled, and a train crosses the viaduct. The gorge echoes to its thunder and then all is silence again. No comment is made.

Puzzling Sequence

One sequence seems to puzzle Australians, so it will certainly mystify English audiences unfamiliar with the eagle situation. Farmers shoot eagles because, they say, they kill lambs. In point of fact, they also kill a great number of rabbits and only rarely a weak lamb, but their value to the farmer is a matter of controversy.

We show a pair of dead birds, tied to a fence, swinging forlornly in the wind. We didn't feel justified in ramming our opinions down the audience's throats, so we say nothing of how the birds got there. The commentary simply says: "In April they were dead, claimed by a friendless land". It is obvious

to us now that we should have explained that they had been shot.

It has been suggested to us, too, that this would have been a suitable point at which to end the film. It probably would have been, for the picture (600ft.) is overlong. Yet we should not like to part with the shots—some of them choice—which follow. Who is a really ruthless cutter of his own film?

Finally, a bit about ourselves. David Corke has taken a keen interest in ornithology for many years. I made the recording equipment and look after that side of film making. We take an equal share in the photography. Both of us see red when an attempt is made to justify slovenly work by pleading: "You've got to remember we're only amateurs".

Time Shouldn't Matter

The professional must watch the clock and the calendar, but time shouldn't matter to the amateur. If a shot isn't good enough, it should be taken again and again and again until it is. Expensive though film stock may be, it is cheap compared with the cost of cameras, recorders, projectors, transport and all the rest. Yes, the amateur has everything in his favour.

But he may well find that eventually he will be driven to sound-on-film. At any rate, we decided it was necessary for us. Nothing is more frustrating than for weeks of work on a sound track to go for nothing because the thing runs out of sync. True, s.o.f. is horribly expensive, but if you've spent years on a film, it's usually worth it.

As regards finances, we are both ordinary underpaid workers. Occasional illustrated articles in magazines and a few talks on the radio with bird recordings help us to continue with our main interest: film making.

(*Raak* is one of A.C.W. Ten Best Films of 1956)

"Film Festival in Miniature"

Producers of three of the A.C.W. Ten Best of 1956—Ben Carleton (*Sakura*), Bob Godfrey (*Watch the Birdie*) and Dr. Richard Jobson (*Driftwood and Seashell*) can be heard discussing their 'Oscar' winners in Talking of Films in the BBC Home Service on Sunday, 26th May. Derek Hill will be the chairman. Overseas listeners heard about the Ten Best in the BBC European Service.

This year's films have been accorded remarkably favourable notices. We close for press too early to give other than a brief outline of a few of them, but a full review, together with a report on the shows at the National Film Theatre (all seats sold for every performance) will appear next month. Dilys Powell of the *Sunday Times* "found the programme generally lively and now and then, in its evidence of the talent and the imagination to be found among the amateurs, sharply enjoyable". *Driftwood*

and *Seashell* gave C. A. Lejeune (*Observer*) "a special pleasure", Paul Dehn (*News Chronicle*) hailed *Down to Earth* as "marvellous". "So assured is *Raak* in photography, cutting and commentary", wrote Campbell Dixon (*Daily Telegraph*), "that it would rank high among professional documentaries". The *Sunday Pictorial* summed up the programme as "a film festival in miniature. Magnificent results on shoestring budgets".

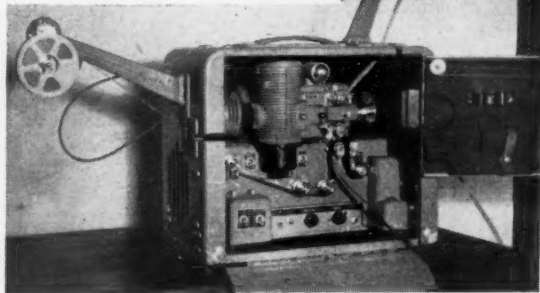
Today's Cinema wrote "I think it does us all good now and again to see something produced by first-rate amateurs—people who have all the time in the world to be original, to bring those refreshing touches to the art (any art), unbedevilled by clichés, unworried by box-office returns. Behind me in this is Fleet Street, which gave hearty rounds of applause to several of the Ten Best Amateur Films of 1956".

Making Sound Tracks with Limited Equipment

By DAVID JONES & DESMOND ROE

The first two articles in this series outlined the basic methods used by the professional in making films for wide distribution. With the coming of magnetic recording, however, and the growing interest of manufacturers in providing magnetic equipment specifically designed for cine use, it becomes possible for much of the work of preparing a sound track to be done outside the commercial studio, the studio then being employed mainly to "dub" the various component sound tracks in sync. on to a magnetic master, and to record the final optical sound track.

This article deals with the making of sound tracks with stripe projector and tape recorder, and indicates how they can be linked with the commercial facilities.



G.B.-Bell and Howell projector arranged for double heading, with take-up belt disconnected and the two films dropping into a bin.

Home Studio

GIVEN basic magnetic recording equipment such as a stripe projector or a tape recorder, the main facilities of the commercial recording studio can usually be duplicated at home. The first requirement is a room suitable for speech recording. This should be well furnished to reduce echo to the minimum, and as free as possible from extraneous noises.

For good results the projector obviously cannot be put in the same room. The most convenient solution to this problem is, of course, a projection port from the next room, but few amateurs will go to this length merely to record an occasional film. Alternative solutions are to use a port in a false door of hardboard on a wooden frame, or to project into the room through a window. As the picture is used for cueing only, there is no need for a complete blackout.

In bad weather, a shelter such as an awning over the machine can be arranged to keep the elements at bay for a sufficient time. Outside, of course, it is vitally important to ensure that the frame of the projector is not "live".

Mixing Facilities

Some tape recorders and most stripe projectors provide mixing facilities, but these are usually limited to two channels, one for microphone and one for gramophone. Where a number of gramophone pick-ups and/or tape recorders are required simultaneously, they may be connected into the gramophone channels by means of an external mixer. Suitable types of mixer for this purpose were described in detail in *A.C.W.* for August/October 1956.

All volume controls must have a clearly marked scale so that levels found during rehearsal can be written into the cue sheet and readily repeated during recording. The main use of a volume indicator is thus during rehearsal rather than during recording.

The general procedure of picture cueing,

commentator signalling, turntable and tape operating, etc., will closely follow that already described for the commercial studio recording session. It may take some time and rehearsal, however, before the assistants can be welded into a team to perform all their tasks with professional proficiency.

Stripe Projectors

MANY stripe projectors have been designed to make it easy to record simpler sound tracks consisting only of commentary and musical background. For more complex work, a projector should be chosen that can be reversed without the operator having to unlace and rethread the film. The erase head should be very close to the record/play head so that mistakes can be erased and rectified, or spot effects inserted.

An amplifier unit separate from the projector is an advantage, as it is more convenient to use and can also be placed out of sound range of the projector. (If not provided, remote stop and start of the projector can usually be arranged.) The amplifier unit should have a minimum of two input channels, preferably with separate volume controls, with large, clearly marked knobs. A motor type volume indicator is advisable for complicated tracks.

Another very useful facility on some stripe projectors is disconnection of the erase head. It is then possible to record all music and background effects on a first run through, and then to record the commentary over the top, switching to "record" only when actually speaking. If the recording "bias" is suitably set, the music will be reduced appropriately in volume.

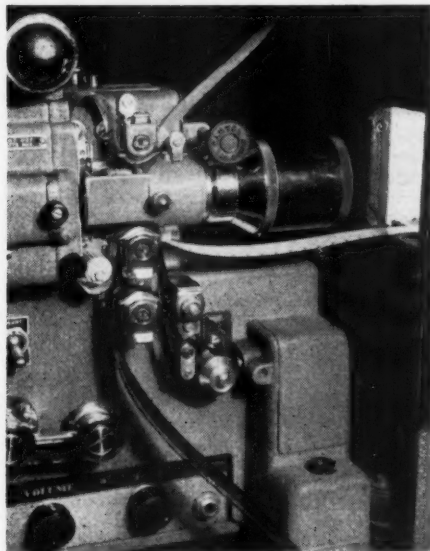
The major advantage of a stripe projector is that it will play back in exactly the same synchronisation to pictures as was recorded. There is world-wide standardisation in stripe, and commercial facilities exist for transferring

stripe recordings to optical tracks. Disadvantages are that picture and sound cannot be separately adjusted or edited after recording, and that projector noise may disturb the recording unless special measures are taken.

Double Heading

THIS term refers to a special sound projector designed to run separate picture and sound track simultaneously. The tremendous advantage of this is that using the two films allows various sounds to be cut directly into the sound track and then adjusted in the projector until the sync. appears just right.

Two films can be used in this way in some stripe projectors, although they were not designed for it. The G.B.-Bell & Howell is particularly easy to adapt, as is shown in the illustrations. The extra sound film can be stripe or one of the fully coated magnetic films now available inexpensively from several



Threading details for double heading, suitable for both optical and magnetic/optical projectors.

manufacturers (E.M.I., Gevaert, Kodak, Zonal).

In threading, the sound film is placed on the rear take-up arm of the projector, the take-up belt being disconnected, and the film fed through under the lamp house and over the upper of the two sprockets beneath the gate; then through the sound head in the normal manner, over the bottom sprocket and finally down and out of the projector door into a felt-lined bag or bin. The picture film is laced normally until it reaches the first sprocket beneath the gate, but is then fed out over a felt pad along the bottom of the projection port, to drop into a bin.

The same bin may be used for both films,

provided the projector is always stopped before they are completely run through. Otherwise, if the rear ends are let fall into the bin, a bad tangle may result. Some other stripe projectors such as the Ampro, Debie, etc., can also be used in this way, but require the addition of idler rollers at strategic points and possibly an additional spindle for the sound supply reel.

Double heading can also provide a means of post-recording occasional short lengths of dialogue, where artists speak the words in time to the lip movements projected on the screen. For this the picture is divided up into loops for continuous showing on the projector, and loops of sound film made up of *exactly* the same total length. Loops longer than about three feet should be supported on external idler rollers.

Cue Marks

As no guide track will have been made, accurate note must be taken of the actual words spoken as the picture was taken. So that starting cue marks can be made, it is convenient to have spliced a piece of clear film into the picture loop. Additional cue marks can be made further along the film with grease pencil, but generally the loop should be kept as short as possible, covering only about one sentence at a time.

If the stripe projector is switched on in the recording condition, then directly the artist appears to have succeeded in getting both sync. and intonation correct, the projector can be switched over to playback and the result checked.

The artistic success of inserting such short lip-sync. sections depends largely on how well they match in with the rest of the film. For example, projector noise must be completely eliminated, while to match the acoustics of an outdoor location, room echo must be cut right down by acoustic damping and/or close microphone technique. It is also very desirable to add matching background noises. This can be done by using a continuous loop on a tape recorder and playing it into the second input on the stripe projector. Great care must be taken to match the background volume level of adjacent shots, and this also applies to any other point in the sound track where any physical cut or join has been made. Naturally, music must be avoided in such sequences, as it is practically impossible to avoid discontinuity.

Tape Recorders

THERE are many more tape recorders than stripe projectors, but care must be taken when using them for cine purposes. To get any sort of sync. at all, it is, of course, essential that both tape recorder and projector run at a constant speed. This rules out all variable speed silent projectors. Unfortunately tape recorders are very variable, too. Not only do their set speeds often vary widely from the standards of 3½ in., 7½ in. and 15 in./second, they also change as the machine warms up.

However, as most machines will run at repeatable speeds when warmed up, provided the mains voltage is the same, sync. difficulties can largely be overcome by using the same machine when re-recording on to another medium. Most commercial studios will re-record from the customer's own machine.

As regards the projector, not only must it run at a constant speed, but at *exactly* 16 or 24 frames/sec. This is because the studio recorder is calibrated accurately to these speeds. When making a tape recording to film, a sound projector with adjustable governor must be correctly set, while a variable speed silent projector can only be used if it is manually synchronised to the mains by means of a suitable strobe disc on a sprocket or shaft. As there are bound to be some slight discrepancies, it is advisable to plan the script to allow for a few sound breaks here and there so that, if necessary, bad loss of sync. can be taken up by editing the final optical track before the married print is made.

High Degree of Sync.

The use of a loop synchroniser permits a surprisingly high degree of sync. between tape and film, and, with the stopping and starting facility, quite complicated sound tracks can be prepared. But if a tape made this way is to be re-recorded on to optical at a studio, it is essential that it be recorded at a rate corresponding to 16 (or 24) frames/sec. Since with a loop synchroniser the tape controls the projector speed, the tape recorder speed must be adjusted so that the projector runs at an average speed of 16 (or 24) frames/sec. A strobe on the projector can be used to check this.

While tape may present difficulties as regards sync., it does have some definite advantages, such as the separate editing of tape and film, enabling a complex sound track to be compiled by cutting, and the complete avoidance of projector noise pick-up by use of the pilot commentary technique—of particular advantage to the lone worker. Lastly, tape equipment is far less expensive than stripe, except perhaps for some professional apparatus. Incidentally, some studios use this type of equipment, which usually records a full width track. Any unwanted half track on a tape sent to a studio for transfer must therefore be erased beforehand.

Summary

WITH sound stripe a complete track, with spot sound effects, can be made for transfer by a studio without any possibility of sync. error. With tape, although it may be easier to compile a more complicated track by tape editing, there will be no guarantee that the re-recorded film track will be in sync. as intended. Within limits, this may be put right, however, by editing of the sound track before prints are taken.

If a stripe projector can be run double-

headed, the advantages of both methods can be secured. On balance, stripe is to be preferred.

Dubbing Quality

It is common professional practice to re-record sounds several times before they reach the final sound track. This is made possible only by controlling the frequency response and distortion levels to close limits, and this demands recording apparatus of extreme precision and daily measurements of performance.

Apparatus normally available to the amateur is designed to give acceptable audible results in original recordings. Imperfections not noticeable then multiply with every re-recording, and even apparently high-fidelity machines may fail if many re-recordings are attempted. Generally not more than one re-recording is advised. Variations between different microphones, pick-ups and recorders can be quite large, and use of exactly the same complement of apparatus under the same conditions for any one film is strongly recommended.

Animated Films

FOR this type of film, the sound may be added to the completed picture much as the sound track for a feature film made up of many component sound tracks. But with animation it is usually easier to make the picture fit the sound, and this method is nearly always used. The timing of each scene in the script is first worked out to a small fraction of a second. The musical composer then gets to work, the basic tunes he produces being passed to an experienced orchestrator for split second adaptation to the script.

The music is next recorded in sequences, and all the various sound effects and dialogue separately. The final sound track is then built up from the component tracks on the editing bench against the script, the picture having yet to be made. The various tracks are finally dubbed in technical sync. and mixed to produce a final master track. From this, an optical sound print is made, upon which every bar of music, every word of dialogue, every sound effect, is found and marked.

This gives extremely accurate information as to timing; the data is passed on to the animating artists and is eventually added to the camera charts or "dope sheets" used by the animation camera operators. Only by getting the sound first on to a truly sync. medium, i.e., film, can the timing information be accurately related to picture. This same basic method is used also for puppet films and all films for which the picture is photographed frame by frame.

Later articles will describe more elaborate apparatus, some of it quite new, suitable for making feature type films with full lip-sync. Finally, the application of the basic film making methods to home movies with sound-on-tape will be discussed. But, in the meantime, to enable us to prepare as comprehensive recommendations as possible, we invite you to tell us about any successful experiments you yourself have made with sound. Only a brief outline in the first instance, please.

Heart Throb in the Rubble



Rochdale and District C.S. find a very old hall for their current production, *Old Halls of Rochdale*—a worthwhile project assured of local support.

31st March. The sort of evening I enjoy. Another amateur filmer—a keen club member from North London—comes along and we spend the time talking exclusively about films. We began, logically enough, with titles. He wanted yellow letters to ripple below the surface of a pool, then become steady. Fellow club members had proposed using a black baking tin with an inch or so of water in it, fanned into ripples at the appropriate moment by an electric hair-dryer.

I suggested an improvement: setting up ordinary titles and the ripple effect achieved by pulling a piece of crumpled cellophane before the camera lens. The titles could be superimposed at the end of a shot in which the camera would pan along the bank of a lake and then tilt down to the water.

After discussing the need for new blood at the AGM—the old, old story—he screened a rough cut of his latest film. It showed a few picturesque cottages that were being demolished by the local council. He had shots of the cottages as they were, of labourers hacking away at them and then finally of the cleared site. But the film was completely without human interest, and I impressed on him the idea of tugging at your audience's heartstrings.

The Stuff of Films

Shots of rubble should *always* contain a dog's half buried feeding bowl and a child's dusty toy—preferably a baby doll with a mangled face. Sorry if it sounds cruel and cynical, but this is the stuff of films and is inevitably faked. Further shots of an old couple leaving their cottage for the last time—taken from high above to emphasise their loneliness—and a shot of a wedding picture ground into the dust should have the audience howling!

He had waited for hours for a particularly big wall to fall and then muffed his shot,

getting it rather over-exposed. It was not impossibly light but, as he had rough-cut his film, it was sandwiched between two rather dark shots. I picked out for him shots that would lead more naturally to the "thin" one, selected them not only for quality but also for content.

The one shot containing rather violent action was sandwiched between two perfectly static shots. This is bad film making. Unless there is a specific reason for breaking the rule, major action should be preceded and followed by minor action. This particular action shot could be used first for dramatic effect, last as a climax or in the middle to keep us all awake! We both plumped for somewhere in the centre, and it was agreed that the sequence should be built around it.

Flattering the Audience

Having told him about faking shots, I advised him that the best shot in the next film he showed me was, in my view, that of a single white feather floating down a river. There was a moment of triumph when he told me that he had picked up the feather and had had it in his pocket for days before taking the shot! Naturally I had to cap it, so suggested that this close-up should precede all his shots of swans so the audience could later pat themselves on the back for being so darned clever as to discover that there were indeed swans on that lake! By such guile are films made.

We ended on a good story. He needed a town crier for his film but as the village hadn't one, had to drive sixteen miles and back to import somebody from the next hamlet. When he got back the sky was overcast, so he hastily rigged up a couple of lights in the main street, using an extra length of cable provided on the spot by a villager with electric hedge clippers

—a tip worth remembering—and set up his camera. Rather apprehensive of the noise that bell would make at 1 p.m. in the quiet of Chorlebury's main street, he decided against a rehearsal and took the shot first time. Nobody took a blind bit of notice!

1st April. Did you see that interesting film on TV tonight taken on a spaghetti farm in Switzerland? Quite apart from the subject matter, I was interested in it as the first film ever taken with the new Bolex 7.4mm. Merfocal lens. Definition was extremely good, I thought, and showed a notable improvement at the edges normally obscured by the shutter cut-out. I do hope we shall be able to buy these lenses over here soon.

3rd April. So nice to find a colleague being completely frank! Of all the films selected by Double Run as his personal choice for the ten best amateur films of all time, not one was shot on 8mm.

4th April. About three years ago, an overseas reader wrote to me for a spot of advice. He wanted to script a "different" film about London, for he was sick and tired of the usual views of Buckingham Palace, the Horse Guards, Trafalgar Square and so on. Apparently all his friends took that sort of film back with them after a visit to our city.

I sent him a few guide books, including one all about London oddities—the strange tombs, the three-sided clock, the one with two nines and so on. This book became the basis of his film, he wrote his script around it and resolved, hell or high water, that his film would indeed be different.

But the people who saw it said: "Jolly nice, old chap, but *where is it?*" So now he is busy scrounging spare shots of the Palace, the Guards and Trafalgar Square. . . .!

5th April. Bert Redgewell was one of many readers who took up the invitation to visit my home cinema. (Sorry! No more just for the present please.) I very much enjoyed the films he brought with him, not so much for their technique but rather because they revived many mappy memories. As he handed me the first reel he told me that he had but just finished it and we settled down to view a Swiss travelogue in monochrome.

It was all most interesting and so nice to see again many familiar places. And then, just towards the end, a single shot gave the game away! Mr. Redgewell had shot his film on a pre-war holiday, but had only just got around to editing and titling it! I wouldn't have believed that the scenes could have stood the test of time so well, particularly as many tourists were included in the shots.

6th April. John Daborn speaking: "Lindsay Anderson couldn't get a copy of his film, *Thursday's Child* as promised, so he arranged to bring along a couple of his other films. I'm afraid Lindsay Anderson couldn't track down any copies of his other films. (Pause.) As a matter of fact, I'm afraid Lindsay Anderson couldn't come along here either".

We rocked. It all happened at the Grass-hopper's show tonight.

15th April. Jimmy Wood always has neat titles in his films yet I know he cannot letter them freehand. He tells me that he bought a copy of "Pen and Brush Lettering", published at a few shillings by the Blandford Press, and now traces suitable letters on to greaseproof paper. These are then retraced directly on to black titling paper and filled in with matte white poster paint.

But I should like to add a little advice to those who do their own. The letters "M" and "W" are often incorrectly drawn. Usually the middle of the "W" goes only halfway up the height of the letter, which is completely wrong.

Another common failing is to space individual letters mathematically. It is the area that should be approximately equal, unless you are dealing with a pair of letters as in "wood", "ball", etc. Thus there should be more space between the letters of HIM, which has uprights, than in COG in which each letter is rounded.

22nd April. What a nice month for reader's letters! My old friend Stanley Jepson read about my New Year resolution and piles in with another of his own. This is to make a black and white 16mm. film, cost within £5 for 300ft., all home processed. But, he adds, don't ask him how it's done, otherwise everyone will have a go, films stocks will dry up and the manufacturers will go out of business! Kodak should worry! I haven't got cracking yet with my epic. But resolutions are made to be broken.

23rd April. Derek Hill—rival diarist—has made his film. It could easily have been the most over-publicised flop to end all flops. It could have been his swan-song. Instead, I'm glad to tip my tifter and report it is an excellent job of work, which I much enjoyed.

25th April. A good tip, clipped from a daily paper's Do it Yourself supplement. A reader suggests that, when repairing anything with lots of screws, washers and other small parts, it is a good plan to tack a piece of insulation tape, or adhesive tape, to the table and then place the parts on the tape in the order in which they come away from the job.

26th April. I have been seeing some more of those films which were recently shown on TV's "This Week" programme. There's a new international sport of delayed parachute jumping, in which the chute is not opened until the last moment. All these films were taken on a Bolex H16 bolted to the parachutist's helmet, the camera being started just before he jumped and allowed to run on during the jump.

The film televised showed two fellows jumping together, holding each other's hands so that they were face to face, one parachutist filming the other's reactions. They tell me they both enjoyed it!



My Home-Made Optical Printer

Print from the enlarged negative. White line shows picture area at end of zoom.

By PETER A. WEST
Graduate I.E.E.

Access to a lathe can be invaluable to a cine-gadeteer. I recently found what I believe to be a novel use for it—as a camera-carriage in a simple optical printer. In many ways a lathe is ideal for this purpose: it is extremely rigid, and the combination of lead-screw, cross-slide and vertical slide provides three movements mutually at right-angles, calibrated in thousandths of an inch. Any slight backlash in the mechanism can be taken up by always approaching a given setting from the same direction.

To ensure accurate alignment and focusing at the short distances involved, a gate-focusing magnifier is almost indispensable. These are manufactured for some cameras, but I made my own by grinding a matt surface (with household scouring-powder) on one face of a small, right-angled prism, and attaching this to a slide which can be fitted in place of the pressure-plate of my Cine-Nizo 8E camera. A small, powerful magnifier cemented to a second face of the prism completes the arrangement.

The need for optical printing arose in this way. In a film I was making, a character accidentally shaves off a large part of his moustache when his shaving-mirror slips. This was covered in four shots:

- (A). M.S. Camera high, over left shoulder. The mirror slips.
- (B). C.U. Razor slips and cuts off large part of moustache.
- (C). M.S. Camera high, as in (A). He picks up mirror, stares in disbelief; hand flies up to lip as he cranes forward for a closer look.
- (D). B.C.U. Reverse angle. Repeat of last part of (C), i.e., hand flies up as he cranes forward towards camera.

Unfortunately, he leaned too far forward in (D), nearly out of shot, and this was not noticed by the cameraman. Had it been, and had the shot been re-taken at the time, a lot of trouble would have been avoided.

In editing, cuts (A) to (B) and (B) to (C) were straight-forward. I ran (C) and (D) several times through the animated viewer; the obvious thing seemed to be to follow the maxim, "cut on action", i.e., cutting (C) as the hand started to come up, and (D) just before it entered the frame.

This I did, and a trial Selotape splice showed that the transition was smooth; I therefore made a proper join. But when I ran the sequence on the projector I found to my horror

that though the movement was smooth enough, the audience would not be able to see what all the subsequent fuss was about, as only about three frames of the "damage" showed on the screen before being covered up by the hand and going out of frame. Too late I realised I should have cut (C) after the picking up of the mirror and left a second or so at the beginning of (D) before the hand came into frame.

It Looked Phoney

I tried to separate the join and put back the start of (D), but the loss of the frame in splicing plus the join made the whole thing look phoney, which was just what I wanted to avoid after the character had gone to the trouble of growing a real moustache! I suppose I could have rigged up a dummy moustache—or half of one—and re-shot the scene, but it would have been difficult to secure matching, and would have necessitated starting a new roll of film with goodness-knows what delay before the rest of the roll could be exposed and processed.

Instead, I decided to see whether a frame-enlargement of the first frame of (D) could be used to bridge the gap and reinforce the point I was trying to make. I placed the piece of film between two sheets of thin glass to hold it flat, and after masking off extraneous light with slide-binding tape, put it in an enlarger.

Although my 12½mm. lens works perfectly in the camera, when I tried to use it for enlarging I found that it tended to distort at the corners of the frame, possibly due to the presence of the cover-glass. However, the 43mm. lens I use as a long-focus objective gave acceptable results, though the throw for a whole-plate enlargement was a bit on the long side.

A Good Match

The negative was made on Ilford Fine Grain Ordinary film, and this was placed in the titler in front of a piece of illuminated opal glass and re-photographed with the cine camera on to positive film. After playing about a bit with exposure and development, I succeeded in producing a strip of film matching the original in density and contrast. Although the enlarged negative appeared rather grainy, the projected film didn't look too bad except that the colour appeared a little colder than that of the reversal original.

(Continued on page 164)



A shot from *The Lost Continent*, which tells the story of an expedition to the China Seas.

DOWN-AT-HEEL DIGNITY

AT YOUR CINEMA: By DEREK HILL



Henry Fonda as the only juror who believes in the innocence of the accused in *Twelve Angry Men*.

A ragged figure dragging a battered umbrella shuffled on to the screen this month in one of the most tender, warm-hearted films I have ever seen. Antonio Vico, who plays the leading part in *Pepote*, has the face of Buster Keaton and the clothes of a tramp. His stance is the backward bend of a bullfighter, apt in the ring but ungainly in the market square. His movements are so quick one can scarcely follow his gestures with the eye. Yet this awkward figure has a unique dignity which makes the most respected of screen idols seem hollow and artificial.

He plays an ex-bullfighter, drunk, embittered, scratching a living selling the tobacco from cigarette ends found in the square. As the result of a mistake, he has a chance to return to the arena—but only in a mock bull-fight, an innovation involving clowns, slapstick, and a bull so young as to be practically harmless. He swallows his pride and accepts, but finds himself with only one day in which to raise the cost of hiring the necessary costume. *Pepote*, his six-year-old nephew, sets out to help him.

Unexpected Climax

We learn of their life, the tobacco search, *Pepote*'s sidelines in opening car doors, putting clocks right. He tries taking the collection box round for a barrel-organist who makes him carry a live fly in his other hand to ensure he doesn't steal the money. Meanwhile, *Pepote*'s uncle tries various activities recommended by a friend, including an engagingly mysterious affair with amended telephone directories which ensure that all calls for a museum go to a shady antique dealer (Paolo Stoppa).

In one desperate enterprise the uncle turns to petty crime himself, but so ineffectually that he is immediately caught. Eventually he does get to the bullring; and the film's conclusion, which could so easily have ruined the effect of all that had gone before, provides an unexpected, yet absolutely right climax.

The only criticism of this almost flawless film that I would make is that there is an understandable tendency on the part of Ladislao Vajda, the director, to exploit Pablito Calvo, who plays the child with uncanny perfection, at the expense of Vico, whose story it really is. The issues at stake are the bullfighter's integrity and principles. His inter-

dependence on the child is, or should be, subsidiary. The film's title and treatment show Vajda's compromise over the boy, who he previously directed in *Marcelino*.

This is an important point; but the thought of the scenes of which we might have been robbed tempts me to minimise it. For *Pepote*, though it has none of the raw edges of the neo-realists, combines a realistic approach with wit, charm and compassion in a credible, irresistible manner. And I shall never forget Antonio Vico.

Study in Character

Twelve Angry Men, directed by Sidney Lumet and produced by Henry Fonda, who plays the principal role, has its own unusual brand of compulsion. Apart from excursions to the adjoining washroom, the whole film takes place in one room, to which the twelve members of a murder trial jury have retired.

Only one man (Fonda) hesitates to vote the accused guilty. The others, exasperated, try to convince him that the evidence is irrefutable. But they find their numbers dwindling. Soon Fonda has the majority of supporters on his side. But the verdict must be unanimous, whether it be guilty or not guilty.

The whole film becomes a study in the characters of the twelve responsible men. A remarkable number of characterisations succeed completely. Martin Balsam as No. 1, presents an authentically human figure, weak yet strangely sympathetic. E. G. Marshall, Jack Klugman, Edward Binns, Jack Warden, George Voskovec and Robert Webber are all convincing personalities. The two most aggressive characters, Lee J. Cobb and Ed



Boys play at bullfighting in a scene from *Pepote*.

Begley, are the least successful, and the switch in their decisions provides the film's two unacceptable sequences.

To a certain extent, the film is artificial, inasmuch as Fonda is in effect called upon to do the defending counsel's job for him, and the case itself proves to be far from watertight. But the theme of individual responsibility and the importance of considered judgment is generally treated with great honesty.

Claustrophobic direction and camerawork greatly help the tension of *Twelve Angry Men*, which was originally a television production. Quite apart from its other qualities, the film indicates how an apparently impossible subject can be made cinematic through apt and inventive treatment.

The opening twenty minutes or so of *Teahouse of the August Moon* promise great things. An American Army officer (Glenn Ford) is sent to establish the recovery and welfare of an Okinawan village, with a rascally Japanese interpreter (Marlon Brando) as an assistant.

Vanishing Charm

At first the fun is mutual and gentle. But the comedy turns sour. The Japanese are treated as cloyingly cute, and the original charm vanishes. Crude Army humour takes the place of the original warmth, and the film gives itself away in a slapstick sequence where a geisha girl tries to undress Ford while he is telephoning his Colonel.

To make matters worse, the film pretends to poke fun at the Americans while actually being unbearably patronising towards the Japanese. Glenn Ford's phoney performance is as much to blame here as Daniel Mann's direction and John Patrick's script.

Two other performances compensate for Ford's clumsiness. Brando's interpreter is a beautifully controlled and studied achievement, a final answer to the imperceptive critics who have endeavoured to dismiss him as a one-role actor. Machiko Kyo has the apparently effortless talent which seems a natural part of the Japanese make-up—and she looks exquisite throughout.



Glenn Ford, as an American Army Officer who is sent to establish the recovery and welfare of an Okinawan village, with the Japanese actress, Machiko Kyo, in *Teahouse of the August Moon*.



Above: A scene in the Chinese Communist headquarters from Yangtze Incident. Below: Projectionist and cashier argue with the new proprietors of the Bijou Cinema in *The Smallest Show on Earth*.

The Lost Continent, an Italian travel film in CinemaScope and Eastmancolor, arrives with a considerable advance reputation, mainly gained at last year's Cannes Festival, where it won several awards. The reasons are not hard to find. The camerawork is often superb, and great attention has been paid to creating compositions deliberately for CinemaScope. Many of the sequences which Leonardo Bonzi's team have brought back from the China Seas are fascinating, and they are deftly edited into a rich, intriguing whole.

But the film pretends to go deeper than it actually does. The commentary talks loosely of the psychology and philosophy of the natives on the screen, while the cameramen are only interested in creating patterns of movement, and the editor indulges in yet another "clever" sequence.

Too Distant

All too often the artificiality of the unit's approach is made abundantly clear by an arranged composition, a rehearsed movement. And the camera is always too distant. Flaherty knew how to investigate native life. He nosed his lens into their work, their prayer, their recreation. *The Lost Continent* stays apart, admiring the picturesque.

Two disappointments from Britain finish off this international month—which opened with the equally disappointing French Film Festival,

saved only by Bresson's magnificent *Un Condamné a Mort S'Est Echappe*.

The Smallest Show on Earth is a film which, I thought, could hardly have gone wrong. The subject (the attempts of a young couple to run a flea-pit cinema in a Northern industrial town) — and the cast — Peter Sellers, Margaret Rutherford and Bernard Miles — sounded almost too good to be true. And William Rose, the scriptwriter, had already given us *Genevieve* and *The Maggie*.

But now he gives us a long string of crude and largely second-rate jokes, while Basil Dearden's direction does little to assist. Good comedy involves a realistic background. If everyone in a film is eccentric, there is nothing to set the comedy off.

Here the Bijou's audiences are as peculiar as the Bijou's staff, with the result that the whole film seems absurd instead of comic.

What can one find to say in favour of *Yangtse Incident*? Jarfid jingoism moves over to make way for a roar from British Lion. But this story of the "Amethyst" turns out to be an inarticulate bleat. Michael Anderson, who showed what could be done with a similar subject in *The Dam Busters*, here allows the usual cardboard characterisations, the routine stiff upper-lip approach.

He even muffs the tension in the "Amethyst's" escape, which could so easily have been built into a genuinely dramatic climax. Perhaps we should be grateful that he still concentrates exclusively on the actual incident.

But when will this Blimp-like barrage end? The British cinema seems to be looking backward because it lacks the courage or honesty to look forward. And nostalgia over past military exploits is even more dangerous than nervousness about the future.

CHECKING RESULTS

A shot of a bright subject is correctly exposed if when viewed through a magnifier, the brightest parts appear practically as bright as the sprocket holes. It is over-exposed if the palest greys in the subject come out as bright as the white in the subject. Under-exposure can be seen at a glance as you hold up the shot against the light, because it is all drab compared with the bright sprocket holes.

The check for steadiness is to project the film with the lines between the frames showing. If the line fluctuates in thickness, the unsteadiness is due to the camera: if the thickness of the line remains constant but it wavers about, the projector is unsteady.

The black margins of the film — black with all reversal films because they are unexposed — are a good clue in many cases of trouble. Fogging by stray light entering while loading or during shooting lightens these margins. A rich black margin to a too light picture is a sure sign of an exposure error, because faulty processing would lighten the margins also, and fogging would do the same.

Colourful

Now that the new Pathescolor colour film is on sale, many nine-fivers may be filming in colour for the first time, particularly as the price is cheaper than 9.5mm. Kodachrome. Those who have been using Kodachrome may also welcome notes on the new colour film, for there are a number of differences between the two emulsions.

To start with, both are integral tri-pack emulsions. That is to say, there are three separate layers of emulsion laid one on top of the other, each sensitive to a different part of the spectrum. But in Kodachrome, each layer has to be developed separately in a special colour developer to which the correct dye has been added. The new Pathescolor colour film, on the other hand, has the dye components of the developer already included in each layer, so that it needs only one developer for all three layers, all three developing their own particular colour simultaneously.

Although colour films are often said to be grainless, since the image consists solely of dye, this is not strictly true, since the emulsion contains silver salts exactly like any other film and the dyes are released only where the grains of emulsion develop. When the emulsion contains not only grains of silver salts, but grains of dye coupler also, obviously it will appear to be more grainy when developed.

Close-Ups Recommended

This means that the new Pathescolor colour film will not have quite as high a definition as Kodachrome. Hence the reason for the note enclosed with the film recommending close-ups rather than landscape views. However, as any colour slide enthusiast knows, the difference in definition is very small in practice and, broadly speaking, you can expect to obtain very similar results to those previously obtained with Kodachrome.

The new film has an additional attraction over Kodachrome apart from price, for its speed is almost twice as fast. This means that you can stop down more and also use it in slightly worse lighting conditions to good effect. It is useful to remember also that its speed is exactly the same as that of Pathe SS Film, so if you are used to filming with SS, you need make no adjustment to your normal procedure.

The main thing to remember is that colour film is more contrasty than black and white, so that it is better to have flat, rather than contrasty lighting. Also, colour film is sensitive to parts of the spectrum which the eye cannot see. On bright, sunny days, particularly when

Prospects for 9.5mm.

By CENTRE SPROCKET

taking shots across large open expanses of sea, or when you have rows of hills in the distance, the result is apt to turn out too blue. This is because the film records ultra-violet light as blue, so when filming under these conditions, when there is a lot of excess ultra-violet light, you will obtain much better results if you use a U.V. filter on the camera.

As long as it is colourless (some are slightly pink), it will not affect the general colour rendering, and there will be no need to increase exposure. In fact, it is a very good idea to leave a U.V. filter on the camera for all shots. While improving distant scenes, it will have negligible effect on close-ups.

You will find that the colour rendering will be somewhat different from that of Kodachrome, so that it will not normally be possible to splice shots of the two films together satisfactorily. On the other hand, if you make titles in the new film for an existing Kodachrome production, the results should be perfectly satisfactory.

Double Purpose

The new film is packed in an attractive rainbow-hued carton, similar to that used for Duplex film. You won't be able to forget the address slip, or get it mixed up with the wrong film, for you have to print your name and address on the carton, which is designed to serve the double purpose of protecting the film both on its way to the processing station and on its way back to the customer.

One reader is disturbed because he says he cannot obtain the film in P chargers. Pathescope are issuing it in H chargers only, but I see no cause for alarm, for any camera that normally uses a P charger will also accept the H.

When they first started using Kodachrome, some nine-fivers who owned Dekko cameras experienced some trouble due to the slightly thicker emulsion layer and the rather strong gate pressure employed in these cameras. I cannot say, offhand, whether the new film will be easier to handle or not and would be interested to hear from any reader who has difficulties in using it.

Another reader suggests that the new film should make Duplex more popular, but Pathescope have given no indication as to whether it will appear in Duplex form or not. What will interest nine-fivers, no doubt, is whether 9.5mm. Kodachrome will remain, or cease to become available. If the new film is going to replace Kodachrome entirely and the processing time is reduced to a few days instead of weeks, some Kodachrome will undoubtedly be left on the dealers' shelves.

(See also A.C.W. test report on page 140)

PLASTIC SCREEN

ALTHOUGH the recent Photo Fair was primarily for the still photographer, there were plenty of cine items. Most of them were 8mm. and 16mm. and very few were made specifically for 9.5mm. However, a number were of interest to amateur movie enthusiasts whatever gauge they use.

The exhibit that interested me most was the new Perlux screen material (on the Andrew Smith Harkness stand) which has been developed by the film industry in the search for better reflective properties now that wide-screen is so generally used. Perlux is a plastic type of material and can be easily cleaned without damaging the surface. Its most amazing property is that it is more highly reflective than even a beaded screen, yet is less directive than a silver screen. On direct comparison with a beaded screen, the beaded screen actually looks quite dull and a matt white screen looks so dull that it appears to reflect practically no light at all.

Another interesting characteristic is that it acts to a large extent like a metallised screen in that it will not depolarise polarised light, so that it is ideal for projecting 3-D films also. Ready-made screens of Perlux are available and you can also buy the material for making your own. This is obviously the answer for those who want to make and show their own wide-screen films.

There were also several anamorphic lenses and attachments, several of them cheaper than the ones so far available to the amateur. And there seemed to be a very large number of new titling devices and special effects at reasonable prices. In fact, taken all round, there appears to be quite a lot of interesting new aids and devices for the amateur to look forward to this coming year.

VINTAGE FILMS

One of the aims of the Vintage Film Circle, the club formed for collectors of early 9.5mm. films, is to compile a complete as possible General Collectors' Catalogue of all 9.5mm. films ever issued. There are several thousand, so it is quite a job. Unfortunately, many of the records of pre-war films disappeared during the war years and information on many of the early titles is extremely difficult to come by.

If you have any early lists or catalogues, particularly those earlier than 1930, and would be willing to give or lend them to the club, please let me know. When completed, it is hoped that the catalogue may become a standard reference volume for nine-fivers.

HOME-MADE OPTICAL PRINTER

(Continued from page 159)

I soon decided that the result wasn't good enough; what should have been the centre of interest, namely, the half-cut moustache, wasn't in the middle of the screen, and was insufficiently visible, so that I doubted whether an audience would grasp the implication in the short time I could hold the shot on the screen before it became obvious that it was a still. On the other hand, this was the key-sequence of the film, and I *had* to make the meaning clear.

I came to the conclusion that a quick zoom from the whole frame to the "damage" in V.B.C.U. at centre-screen would fill the bill, but how to achieve it?

This is where the use of the lathe, mentioned earlier, proved most useful. The tailstock was removed, the illuminated negative placed off the end of the bed, the camera with its gate-focuser mounted on the vertical-slide on top of the cross-slide, and its position at the start and end of the shot determined in terms of the calibrated lathe controls.

From the readings the path of an eight-frame zoom was computed, care being taken to taper off the movements at each end to avoid sudden jerks. The proposed path was tried out visually with the gate-focuser, and after minor alterations seemed quite satisfactory. At the same time, the focusing was checked at each point—at 20cms. and $f/2$ it is rather critical.

The room lights were then extinguished, the camera loaded with positive film, and two zooms shot using the single-frame release, one on each half of a length of double-run film. In both cases some 30 frames were shot before and after the actual zoom so as to allow a margin for handling and cutting. On development one of the takes was found to be scratched, but the other was perfect.

Although the above sounds most complicated, all the work with the lathe, including setting up, calculation, checking, and final shooting took only 75 minutes. The selected take was spliced into the finished film at the appropriate place—before shot (D) and a piece of the V.B.C.U. from the end of the zoom spliced in after (D) to reinforce the point. I believe that the result is quite acceptable, and not too obvious, and this has been confirmed by people questioned after seeing the film.

The method used has many possibilities. Using a projector capable of single-frame operation and a sufficiently fine grained back-projection screen, together with reversal film, a large number of effects including dissolves, wipes, partial enlargement, correction for incorrect framing, etc., all become possible.

Amateur Films at World Science-Fiction Convention
6th to 9th September sees the 1957 World Science-Fiction Convention at King's Court Hotel, Leinster Gardens, London, W.2. The organisers welcome entries from amateur film makers. It is expected that the Convention will be attended by some 60 American and leading European personalities. Details from: Peter W. West, 23 Elgin Mansions, Elgin Avenue, London, W.9.

What the 16mm. Recording Studios Can Offer

This list appears in response to requests from readers of our 'Sound' series.

Key: (a) records with either emulsion position; (b) re-recording from 16mm. optical 24 f.p.s.; (c) 16mm. magnetic 16/24 f.p.s.; (d) synchro-pulse tape; (e) tape $3\frac{1}{2}/7\frac{1}{2}/15$ in. per sec.; (f) disc; (g) client's machine; (h) 16 f.p.s. optical recording; (i) stripe copying; (j) prices: studio recording per 400ft. 24 f.p.s. and 16 f.p.s.; (k) transfer per 400ft. 24 f.p.s. and 16 f.p.s.

Birmingham Commercial Films Ltd., 8 Lodels Road, Birmingham 19. (a) no; (b) yes; (c) yes; (d) no; (e) yes; (f) yes; (g) yes; (h) yes; (i) no; (j) £27 10s. (24 f.p.s.); (k) 12 gns. (24 f.p.s.).

Brent Labs., Ltd., North Circular Road, London, N.W.2. (a) yes; (b) yes; (c) 24 f.p.s. only; (d) no; (e) $7\frac{1}{2}/15$ in.; (f) yes; (g) yes; (h) yes; (i) no; (j) 18 gns., 20 gns.; (k) 15 gns., 16 gns.

Rank Precision Industries Ltd., 1 Aintree Road, Perivale, Middx. (a) yes; (b) no; (c) yes; (d) no; (e) $3\frac{1}{2}/7\frac{1}{2}$ in.; (f) yes; (g) no; (h) yes; (i) soon; (j) £5 hour plus £10 per reel; (k) £10.

Kay Studios Ltd., 72a Carlton Hill, London, N.W.8. (a) yes; (b) no; (c) 24 f.p.s. only; (d) yes; (e) yes; (f) yes; (g) yes; (h) yes; (i) no; (j) £8-£10 per hour plus film costs; (k) £8 per hour plus film costs.

Leavers-Rich Ltd., 80 Wardour Street, London, W.1. (a) yes; (b) yes; (c) 24 f.p.s. only; (d) yes; (e) $7\frac{1}{2}/15$ in.; (f) yes; (g) yes; (h) yes; (i) soon; (j) £8-£10 per hour plus film costs; (k) 6d. foot, including film costs; ditto plus 10%.

R.C.A. Ltd., The Tower, Hammersmith, London, W.6. (a) yes; (b) yes; (c) 24 f.p.s. only; (d) no; (e) $7\frac{1}{2}/15$ in.; (f) yes; (g) yes; (h) no; (i) yes; (j) £12 plus film costs; (k) 15d. per ft., plus film costs.

U.M.P. Ltd., 24 Denmark Street, London, W.C.2. (a) yes; (b) yes; (c) yes; (d) yes; (e) $7\frac{1}{2}/15$ in.; (f) yes; (g) yes; (h) yes; (i) yes; (j) £18-£20; (k) £10-£12.

National Film Agency, 62/66 Victoria Street, Manchester 3. (a) yes; (b) yes; (c) yes; (d) yes; (e) yes; (f) yes; (g) yes; (h) yes; (i) yes; (j) £10 15s. plus film costs, ditto plus 50%; (k) £15 15s. plus film costs, ditto plus 50%.

Note. All studios should be consulted well before the recording date. All can record negative and positive tracks. Recording charges are based on assumption that one reel is recorded inside one hour.

*Most studios will re-record from a client's machine by arrangement only.

SERVICE

Regular readers will know that in our reports on equipment, films, services and, indeed, anything to do with cine, we say what we think. We are glad to have an opportunity of drawing attention to the good features, but deem it no less important to point out anything that seems to us inadequate. Sometimes, indeed, we feel that in our role of watchdog we may appear a little too grouchy, so we are particularly glad when the occasion arises for smiles all round.

Recently there has been unfavourable comment about the service offered by some members of the trade, so that we feel it only fair to present the other side of the picture as given in letters from readers. But we must also make the point that the firms they mention are not unique in this respect. Every firm whose announcements appear in A.C.W. can confidently be expected to give good service.

J. H. Hayes, P.O. Box 1, Kazvin, Iran, acknowledges prompt 8mm. Kodachrome servicing—Paris and back in eleven days.

P. Hoffman, 16 Augustus Street, Brook's Bar, Manchester 16: 9.5mm. Bauchtet film sent for processing to Microfilms Ltd. of Dundee, on Monday afternoon and received back first post Wednesday—"and the quality could not have been improved".

Richard N. Merriman, 77 Cleveland Gardens, Hendon Way, London, N.W.2: personal service for 20 years—"I'm an ordinary working man from modest income who likes taking family movies"—from Woolons of Hendon.

E. J. Millard, 75 Leigh Road, East Ham, London, E.6: "good value" in 8mm. package films from Capitol Film Distributors Ltd., London, W.1.

Odd Shots

By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

Can You Take It? The strong resistance of the majority of amateur film makers to all criticism is really quite distressing. Take the case of the letter from Mr. Bennett, who comments on one of my own criticisms and that of another informed writer, and says in effect: "Yah! But the audience like the film, so there!" Another reader, in writing to me for some information, says he submitted a film for criticism to my colleague, Double Run. "I got one", he continues, "such as I deserved—and one which would have pleased you. Not a word of praise for anything."

For many years I have responded to requests for criticism but almost the only reaction to it has been a fight tooth and nail by the producer every inch of the way, defending everything he did, refusing to discard a single inch of film, and generally repudiating my advice. (One chap *did* confess that, after a year or two, he had discovered that my ideas were sound after all.)

Now I want to try to put this matter into perspective. First of all, I know what it must mean to a man, if he has spent months or even years making a film in which he believes implicitly, and which his friends find enchanting, when somebody like myself comes along and starts to tear strips off it. Of course he will want to defend it. But I must point out that we critics are credited with much more destructiveness than we in fact hand out. I have often noticed that the recipient entirely ignores the commendatory part of my opinions about his film in his complete preoccupation with fighting me over the other parts.

Short-Sighted

But what is so disappointing is the tendency to regard us critics as evil, destructive, sadistic so-and sos. What a short-sighted attitude that is! Speaking for myself (and I am quite sure, from my conversations with them, that it applies equally to my fellow critics) my only concern is to give an objective opinion in the hope that the producer may benefit from it. I also hope that there will be beneficial repercussions in other directions—that my remarks may guide and influence other people contemplating the making of films.

In the majority of cases I do not know the makers and, at the time of writing my criticism, couldn't care less about who they are. When a film comes from someone I do know, I try to put him entirely from my mind. And that is where I, as a critic, differ from the maker of the film and his associates and relatives.

The latter are apt to be unduly kind. The film is by old So-and-So and Mr. and Mrs. So-and-So are in it; probably everyone has been told beforehand what it is all about; they rejoice to see on the screen faces and places they know; and there is always an added glamour if a creative job has been done by someone you know. (You even like a professional film better if you happen to have met someone who is concerned with it.)

I am concerned with filmic technique as a whole. Because I earn my living by the practice of it, and because I have habitually to submit to much fiercer criticism than anything I ever hand out, I am constantly kept at the pitch of efficiency (within my own intellectual limitations, of course) and I try to pass on some of that expertise to those who have not the same opportunities for constant practice of the craft as I have.

If only the recipients of criticism would understand and accept this! We are not sadists who delight in breaking things. We certainly do not gain any great worldly wealth or advantage by our efforts. We offer criticism because we, too, in our various ways, are as keenly interested in the hobby as those we criticise, and because we want to pass on the flag. If the criticised would forget their own point of view for a while and try to see that of the critics everyone would benefit.

Throw-Away on Cut-Aways

The other day a reader wrote to say he had often read about cut-aways but couldn't find a proper definition of them in any of the books. (There is a description and illustration in my own book on movie making—Adv't.) "Cut-away" is so much a part of everyday cine language that one supposes everyone must know what it means, but since clearly everyone doesn't, here is the answer.

The cut-away is any subject which momentarily diverts your attention from the principal action. It often takes the form of close-ups but need not do so, and is generally, but not always, used to fill a gap or cover a time lapse. Consider the case of a carnival procession, where the camera is limited to one position. The awkward gaps between the various sections of the parade that would result in ugly "jump-cuts" (I hope you know what they are), can be bridged by cut-aways to shots of the crowd looking on, waving and so on. The various parts of a long-continuing activity, such as bandaging of a patient, can be covered by cut-aways to close-ups of the faces of those doing the work.

To be truly successful, cut-aways must never be casual or haphazard. They should be planned to have some relation to the main operation; the people in the carnival crowd must be looking the right way; the close-ups in the first aid sequence must show the first-aiders in correct relation to each other so far as their position in the medium shots is concerned.

Professionalism Again I'm getting very worried about it, but it will be very difficult to stop it. Because

if people want to make films for money, they will find some way to satisfy *themselves* that they are not sacrificing their amateur status. The Grasshopper, for instance, are righteously rejecting the production of sponsored films as a group. But—and I quote—such films “will be made by individual members and will not bear the Group's name.”

They fail to recognise that the individual will sacrifice his amateur status and will no longer be truly eligible for membership of an amateur group. Do they propose, in this way, progressively to pare down their membership as each individual turns professional, or is this a wangle to permit the retention of professional members while representing themselves as an amateur club so they can go in for amateur competitions?

Again, an organisation announces a £500 prize contest which is virtually an attempt to obtain a cut-price film on an important subject or (if the sponsors' hopes are realised), several cut-price films on several subjects. I am not saying whether all this is good or bad, but I do know, as a professional, that if this development continues there will sooner or later be serious clashes with professional interests.

Nothing But The Best May I comment on that Dundee Ten Best show? Without going

into the question of individual responsibility for the curtailment and variation of the programme—and it has happened with other clubs—I would like to put a point that appears to have escaped many people. In making the Ten Best available to clubs, A.C.W. is offering a very valuable property in the form of a programme of considerable audience-pulling power, the items in which have been severally and collectively publicised in the recognised national organ of the movement.

The many readers of A.C.W. have thus been led to expect the showing of certain films, and there is therefore an implied obligation on the part of any organisation which accepts that programme to show it in its entirety, or else to agree with A.C.W. as to any variation or curtailment and then to make it quite clear in public announcements that such alterations have been made. Anything else is virtually being dishonest towards both publication and public.

“Only Amateur” I detected a gleam of indignation from Mr. Marcus (Ideas Exchanged Here) because a TV man said his 16mm. camera was “Good enough for amateurs”, when he himself (a Swiss) was using a German 16mm. Arriflex. But the TV chap was right. I use both the “famous makes” of 16mm. cameras that Mr. Marcus probably refers to, but I also use the Arriflex, and everyone of our technicians longs for the day when we are entirely equipped with them

—because the other cameras, excellent as they are, were primarily designed for the discerning amateur, whereas the Arriflex was designed for the professional from the word “go”.

What is the difference? The amateur, however keen he may be, will take considerable care of his own property and, in the majority of cases, of his own person. He will be comparatively gentlemanly and leisurely in his use of the equipment, and he will not operate it excessively.

The professional, on the other hand, will run as much film through his camera in a few weeks as the amateur will expose in months or even years; he will be called upon to work accurately and fast, sometimes in circumstances of danger and difficulty in which only the most fanatic of amateurs would place himself. The camera, too, will often be operated by a number of different people in turn, so that wear is much greater. The sturdy Arriflex is more suited to such an existence than even the best of the precision amateur cameras.

CINE CLUB NIGHT'S

Technique Is

“Physics!” said our Cameraman. “That’s what you need.” He was talking to the Director.

“What’s up?” we asked. “Someone ill?”

“Physics gives you all a cine man needs,” he said to our Director. “Give me a man with physics at his fingertips and I will give you a cine man. After all, what must you know to put a decent picture on the screen? Optics, light, electricity and mechanics.”

“I agree,” said our Director. “Now . . .

“Take Light,” continued our Cameraman. “You need a working knowledge of optics to understand lenses and parallax. Then, of course, if you have an idea of the nature and measurement of light energy, that’ll help with exposure and stops. Obviously a knowledge of electricity is essential.”

“I agree,” our Director repeated.

“But few people realise how mechanics can help them.” Our Cameraman was in full spate. “They don’t realise that the spring in a camera is a potential source of kinetic energy.”

“Not in a Eumig C8 it isn’t,” said a member.

“I assure you it is,” said our Cameraman, then stopped. “Of course, in this club it is always difficult to maintain a sensible standard of conversation,” he said.

“I quite agree,” said our Director. “Now please, would you apply a little light energy to that camera for the next shot?”

“For that,” said the Art Bloke, “you will need more than physics. A knowledge of composition will help.”

Our Cameraman looked at the Art Bloke steadily, and the Director hastily intervened. "Gentlemen," he said looking hopeful, "we have been pushing it this evening and I apologise for that, but can we make one more effort and put this last shot in the can?"

"Do you infer," said the Cameraman, still steadily staring at the Art Bloke, "that I have no appreciation of the artistic merits or requirements of a picture?"

"No," said our Art Bloke. "I'm talking about composition."

"Gentlemen!" repeated our Director, but without conviction.

"Of course," said the Cameraman, "you do realise, when you speak of composition, that the picture in the camera is upside down?"

Clearly the Art Bloke did not realise, nor apparently did several other members of the club, because there were loud sounds of disbelief.

It was our Cameraman's chance. "As I said," he continued unctuously, "a knowledge of optics is very useful, for then you would

"No! The action reverses, that's all. Like running the film through backwards."

Lights added yet another voice to the discussion. "But," he said, and he sounded as though he was on a winner, "if the film runs through backwards, the image isn't inverted, whereas if film runs through the right way but upside down, then, supposing you have a picture of a man diving head first into water, he will not only reverse but be upside down and . . ."

"Land on his head on the diving board," said someone, and we all, in our various ways, looked profound.

Our Director was about to take advantage of the resultant silence when the Art Bloke spoke. "In spite of all that," he said, "you must understand about colour warmth, tonal gradation, and composition."

"Stuff!" said our Cameraman. "Stuff!" He was becoming pink. "Simply because you can't grasp the technicalities . . ." he began.

"Did you understand all that inversion?" asked the Art Bloke.

"That's beside the point," said the Cameraman, "What is the use of all that composition stuff, if you can't take a clear and recognisable picture?"

"It depends if you want to make a picture or merely home movies," said the Art Bloke.

Our Cameraman was almost hissing. "I know," he said, "that all my individual work is devoted to my family, but considering that you have no equipment at all, I think . . ."

The conversation had become dangerous, so everyone spoke at once. Eventually order was restored, and the Director's last shot was actually started. It required the Leading Actor to roll himself up in a Wilton carpet at lightning speed to avoid the attentions of the heroine's stern father. We were to use stop motion.

We began, and at every roll of the carpet, everything stopped and the camera clicked. It was a big carpet, and it took almost ten minutes to complete the sequence, because the cameraman insisted upon each roll of the carpet being exactly positioned. He talked about smooth action. But at last it was finished.

"Right!" said our Director. "Break down!"

One or two people were shrugging into coats before anyone thought of the carpet. Then it was an Elder who laconically said, "I suppose you know he's still wrapped up in there?"

Hastily we unrolled the Wilton. The Leading Actor lay quite still and refused to speak to us. Our Director slapped his hands, earnestly called his name and without thinking asked, "What shall we do?"

Our Leading Actor opened his eyes, and muttered. We all listened. "Please," he whispered, "will you all stop going round and round?"

"Physics," said a wit. "That's what he needs."

ENTERTAINMENT By D. LEGGETT

The Thing

realise that any bi-convex lens system must invert an image unless a screen is placed between the focal point of the system and the last lens. The screen in this case is the film, and the lens system is bi-convex. Obviously the image is inverted on the film."

"How can a film be a screen?" asked a novice, who listened a lot to our Budding Young Author.

"Does that mean the film goes through the projector feet first?" asked a new lady member.

"In any film," said the Cameraman, "the image goes through the projector upside down."

"Head first?" asked the lady member.

"Head first," repeated the Cameraman, condescendingly, "It is reversed."

"Oh, is that why they call it reversal film?" asked the lady. She meant it.

"But what about this sort of thing?" said an Elder. We were trying our hand at pixilated comedy, and he always called it "this sort of thing." He maintained that cameras varied speed or stopped of their own accord too often for it to be considered funny.

"Stop motion. Splice in upside down," said the Cameraman briefly.

"But that will give you a reverse image," a projectionist objected.

"Yes," said our Cameraman.

"So that if we weren't on our heads before, we are now." The projectionist was doing his best to be witty.

"No!" Our Budding Author had to join in.



A.C.W. Test Bench



Running, flop-over, swing-in and flap-up titles are made easy with the Muray Titray.

The Titray is a vertical pre-aligned titler suitable for 8mm. cameras which have *screw-in* lenses of $\frac{1}{2}$ in. (or $12\frac{1}{2}$ or 13mm.) focus. It cannot be used with any other type of camera. A top plate carries the camera, supported by two tubes on the base plate. Various fittings on the base to take either fixed title cards or various sorts of moving titles. The title card area photographed with a $\frac{1}{2}$ in. lens is about $3\frac{1}{4}$ in. \times $2\frac{1}{2}$ in. Lens flange to title distance: approx. $9\frac{1}{2}$ in.

Correct alignment of the lens over the centre of the title is assured, a hole for it being bored in the top platform, accurately over the centre of the title. To mount the camera, you unscrew the lens and place it from below into the lens hole, place the camera on top, and screw the lens into the camera body, with the thickness of the upper platform between them. The lens hole has been carefully counterbored from below to leave the correct thickness (0.025 in.) of metal to act as a spacer for the lens, for accurate focusing at the short distance. No supplementary lens is required.

Illumination

The top platform is shaped and cut away to accept any of the popular 8mm. cameras with screw-in D mount lenses or the Paillard L.8 lenses which have the same $\frac{1}{2}$ in. diameter thread but different flange-to-film distance.

Illumination is by two over-run 40 watt lamps, of special small size (43mm. diameter pearl bulb, with small bayonet cap) and of mains voltage. The lampholders are very neatly wired, the wires being led up through the insides of the supporting tubes, and the spun aluminium shades are pivoted from the underside of the top platform.

Title cards are normally held in the ingeniously designed frame which attaches to the base plate. A set of $\frac{1}{4}$ in. Jader letters is available as an extra. They adhere to the black flock-covered title backgrounds, but are readily removed with tweezers. The centre of the base plate is cut away, so that the unit can be laid on a map or other large sheet, and a $3\frac{1}{4}$ in. \times $2\frac{1}{2}$ in. portion of it photographed.

The central part of the title frame itself is also cut out, and a sheet of ground glass supplied to fit into it. Back-projected titles or backgrounds—e.g., from a 2 in. \times 2 in. slide projector—can be made by laying the titler on its side and projecting on to the ground glass.

Special Effects

Running titles (i.e., wording slowly moving up the screen) are made on a long strip of paper $3\frac{1}{2}$ in. wide, threaded through the frame, and wound on to the winding spindle.

Fixed or running titles against fixed background: title is drawn on a strip of Kodatrace material (slightly matted celluloid) is placed in contact with the fixed background of the title frame. The ground glass is normally left in the frame to act as a back pressure plate to keep the titles flat.

Flop-over titles: two spring clips on the base, take the spindle of the flop-over title background. The handle on this background permits the first title to be pivoted over in the centre, to reveal another on the back.

Swing-in titles on pivoted quadrant: the quadrant will pivot in any one of four holes in the corners of the frame.

Flap-up titles (similar effect to flipping pages of a book): the cards are held in the clip on a spindle, which fits into bearing holes

on the frame, and acts as a hinge. The title can be hinged from either the side or from the top of the frame, and a knurled knob on the hinge spindle facilitates movement. A sequence could, for example, begin with a title which is hinged up to reveal a second title or map below. In some positions the moving title card will cast a shadow, but this can generally be eliminated by adjusting the lighting. Actual objects can also, of course, be photographed in big close-up, out-of-doors if necessary.

In our tests we exposed rolls of Super X and Kodachrome A. The first required an aperture of f/10 and the Kodachrome f/5 at

16 f.p.s. The instruction book specifically advises against aiming the lamps at the centre of the title, to avoid surface reflections. A short film supplied with the outfit shows some specimen titles and effects.

The Titray is nicely finished in grey hammertone enamel on top and base plat-forms, and glossy grey stoved enamel on the vertical tubes, lampshades, and title frame. Fittings are plated, and the entire unit well made. It is versatile and easy to use and the provision for automatically correct alignment shows careful design. Recommended. Price: £9 15s. (*Actina Ltd.*)

A Genius for Comedy

David Gunston surveys the work of René Clair

One of the great names of cinema, René Clair is still happily active, and a wide range of his work is currently available on substandard. Born René Chomette in 1898, he grew up in the Paris he was later to immortalise in so many of his films. But his first love was literature, and he has always been, and remains, a writer, publishing novels, plays and criticism, as well as working in newspaper and magazine journalism.

His brother, Henri Chomette, became interested in the cinema and eventually René followed suit, though at first only as a casual actor, with his thoughts chiefly on his first novel. The actor emerged as René Clair, working under Feuillade with no conspicuous success, in films like *Parisetette*, but slowly he was drawn into the new medium and decided to conquer it.

He worked as an assistant to Baroncelli and, after several setbacks, made for a new commercial company, but with facilities no better than an amateur's, his first film, *Paris Qui Dort*. His entry into the cinema as a creative artist, by way of Méliès, Linder and Chaplin, had begun. His essentially filmic outlook was evident at once, and in his second film, the amusingly surrealistic *Entr'acte*, was indisputable.

The rest of the story is film history. In Clair the cinema had discovered a "natural", with an artist's eye for the camera, a sense of rhythm, great cunning in cutting and editing, a keen appreciation of comedy, of fantasy, of ironic satire, and soon of music counterpointed perfectly to the screen image. With his writer's training Clair has always prepared his films very carefully, and has written almost all of them himself. His scenarios are most detailed; he said after completing the script of an early silent: "My film is finished—I've only got to shoot it".

His development as a director was firm and

inspired, with only the occasional false step like the attempt at an adventure thriller, *La Proie due Vent*. Avant-garde and fantasy experiments—e.g., *Le Fantôme du Moulin Rouge* and *Le Voyage Imaginaire*—were swiftly followed by the mature *The Italian Straw Hat* and *Les Deux Timides*. Then the great success (mostly outside France) of *Sous Les Toits de Paris* in 1930 led to a free hand with the Tobis company which resulted in three more masterpieces in under three years, *Le Million*, *A Nous la Liberté!* and *Quatorze Juillet*.

There was a decline with *Le Dernier Milliardaire*, made for Pathe-Natan in 1934, and then Clair came to England to make *The Ghost Goes West* for Korda. Soon, Hollywood beckoned, and Clair was to remain outside the French studios from 1934 until 1946. Hollywood presented many difficulties and his sojourn there resulted in mostly purely commercial films—some very successful—of which *It Happened Tomorrow* (1944) was probably the most satisfying.

All his work is eminently enjoyable, his use of music and ironic comedy being particularly rewarding. One noteworthy aspect is his fondness for retaining through many films the same team of actors and technicians, a foible of several of the great humanist directors, notably Chaplin and Ford.

Although there are some yawning gaps in contemporary substandard availability from the early period (*Les Deux Timides*, *Quatorze Juillet*, *Le Dernier Milliardaire*) and the post-war (*Le Silence Est d'Or*, *La Beauté du Diable*), and although *Sous Les Toits* is alas! available only to film societies, home viewers have a good range of Clair to feast upon.

PARIS QUI DORT (THE CRAZY RAY) (*France*, 1923). With Albert Préjean, Pré fils, Marcel Vallée, Madeleine Rodrigue. 16MM. SILENT: 4 reels, 61 mins. (B.F.I.). Clair's first film, mostly shot on and around the Eiffel Tower, telling the visually effective story of a mad scientist whose ray immobilises the whole of Paris at the touch of a lever, "freezing" everybody except a small group of travellers just landed by air and a man who has slept up in the Tower. Here is the characteristic comedy, the sly observation of human folly, the satire.

ENTR'ACTE (France, 1924). With Jean Borlin, Erik Satie, Marcel Duchamp, Man Ray. 16MM. SILENT: 2 reels, 22 mins. (B.F.I.). This famous abstract film—a surrealist joke—contains the germ of much of Clair's later work, and remains a classic of its kind. Commissioned by the Swedish Ballet in Paris and performed and produced by an enthusiastic group of avant-gardists, it shows Clair as master of his medium. To the incoherency of the surrealism he added comedy, speed, camera tricks that were really effective, and a Mack Sennett chase. The famous sequence of the camel-drawn funeral which starts in slow-motion and ends in helter-skelter, is unrivalled as an exercise in cutting.

LE VOYAGE IMAGINAIRE (France, 1925). With Albert Préjean, Jim Gérald, Dolly Davis, Jean Borlin, Maurice Schutz. 16MM. SILENT: 4 reels, 55 mins. (B.F.I.). Here Clair's fantasy was uppermost, in an Alice-in-Wonderland-like dream story—of ordinary mortals in a fairy realm—that relied greatly on its rococo sets and the clowning of Préjean and Gérald. There is an open tribute to Chaplin near the end, when an anonymous actor gives an excellent impersonation deriving from *The Kid* era.

THE ITALIAN STRAW HAT (France, 1927). With Albert Préjean, Jim Gérald, Paul Ollivier, Alice Tissot, Olga Tschecowa. 16MM. SILENT: 7 reels, 114 mins. (B.F.I.) 9.5MM. SILENT: 2 reels as *The Leghorn Hat* (Meteor). Clair's bold adaptation of a stage farce by Labiche and Michel ran contrary to accepted thought in film circles of the time, particularly as he advanced its period to around 1895 and replaced outright farce with gay satire. This silent classic, full of visual humour, satirises the *petit-bourgeois* characters of its period constantly yet without bitterness. As Georges Sadoul says: "... it evolves like a beautifully work-out ballet, polished to the last degree of precision, elegant, coolly ironic, embroidering on an ingenious theme, bringing off the sudden rebounding comic effect with easy faultlessness of timing".

LE MILLION (France, 1931). With Annabella, Rene Lefebvre, Louis Allibert, Vanda Greville, Paul Ollivier. 16MM. SOUND: 7 reels, 81 mins. (B.F.I.). Following the success of *Sous Les Toits de Paris*, Clair made for Tobis what for many people is his masterpiece. This fantastic, yet warmly human musical comedy about a lost lottery ticket (the winning one, of course) he adapted from a stage piece by Berr and Guillemaud and made peculiarly his own.

Le Million is a happy blend of cinematic inspiration, technical skill and perfect playing, and for most people it can stand a good many repeat viewings. There are several sublime moments always worth watching, notably the scene where the real lovers behind the stage scenery are showered with artificial rose petals during the opera love scene (foreshadowed in

Le Voyage Imaginaire), and the crazy tussle back stage for the tenor's jacket, backed on the sound-track by the noises of a rugby scrummage.

A NOUS LA LIBERTE! (France, 1931). With Henri Marchand, Raymond Cordy, Paul Ollivier, Germaine Aussey. 16MM. SOUND: 85 mins. (Connoisseur). This great film marks Clair's turning towards more serious themes. While retaining comedy, he broadened his satire and sought to show the futility of modern industrial society. The parallel with Chaplin is not an idle one: this film can be said directly to have inspired *Modern Times*.

It concerns two friends, escaped convicts. One rises in the world of industry by sheer unscrupulousness but the other, the Chaplinesque, shy Henri Marchand, falls in love and never rises higher than the position of worker in his friend's gigantic factory. But ultimately the big shot tumbles to earth, and the film ends, having survived passages of remarkable fantasy, with both the men wandering off down the road as tramps again—a closing scene straight out of Chaplin. The satire is pointed throughout by Auric's haunting music.

THE GHOST GOES WEST (G.B., 1935). With Robert Donat, Jean Parker. 16MM. SOUND: 10 reels, 81 mins. (G.B. Library). Written in collaboration with Robert Sherwood, this was Clair's first film outside France, and the decline from its predecessors was most noticeable. At best, it was a witty and polished tilt at rich Americans who buy up castles for shipment brick by brick to the States, but the total effect was shallow and rather tame.

AND THEN THERE WERE NONE (U.S.A., 1945). With Barry Fitzgerald, Walter Huston, Louis Hayward. From the novel "Ten Little Niggers", by Agatha Christie. 16MM. SOUND: 10 reels, as *Ten Little Niggers* (Wallace Heaton, Watsofilms). A straightforward adaptation of the Christie thriller, made in collaboration with Dudley Nichols, produced with care and verve, but hardly real Clair. Competent entertainment and a commercial success, it was Clair's last Hollywood film.

LES BELLES DE NUIT (NIGHT BEAUTIES) (France, 1952). With Gérard Philipe, Raymond Bussières, Raymond Cordy, Martine Carol, Gina Lollobrigida. 16MM. SOUND: 87 mins. (Golden). Pure Clair, visually and aurally enjoyable, witty, tuneful and not too serious, its underlying theme being that the "good old days" were never really good at all. With Philipe (for whom it was written), Clair has an admirable young hero to replace Préjean, and with Cordy again and some excellent supporting players, he delights us very much as in the past.

Latest Clair film available is *Les Grandes Manoeuvres* (France, 1955), 16mm. sound, colour, 110 min. (Films de France).

SHOW PAGE

WITHOUT the 16mm. viewing sessions organised by the Federation of Film Societies, this would have been a dull month, for the only major new release likely to be welcomed by cine club and film society audiences is M-G-M's *The Wizard of Oz*, starring Judy Garland, Frank Morgan, Ray Bolger and Bert Lahr, and directed by Victor Fleming.

But this year's sessions proved as invaluable as ever. Representatives from societies all over Britain attended the screenings, at which eight features and twenty-nine shorts and extracts were squeezed into two days viewing.

Several of the features have already been covered in Show Page; but a re-cap of the eight selected by the committee for presentation will remind programme secretaries of some of the best features available for the 1957-58 season.

Contemporary were represented by Thorold Dickinson's Israel production, *Hill 24 Does Not Answer*, Cacoyannis's comedy, *Windfall in Athens* and the French feature-length cartoon, *The Curious Adventures of Mr. Wonderbird*.

Connoisseur—which has expanded rapidly in recent months—offered Duvivier's *La Fete a Henriette* and Bardem's disturbing *Death of a Cyclist*.

Films de France showed the cynical Swedish comedy, *Smiles of a Summer Night* and Pabst's *Ten Days to Die*, the story of Hitler's last stand.

C.B.A. presented Fellini's strange tale of a travelling showman, *La Strada*, starring the unforgettable Giulietta Masina, Anthony Quinn and Richard Basehart.

B.F.I. showed an extract from Eisenstein's *Strike*. The full-length feature will be available in time for next season.

As usual, the viewing sessions proved particularly useful for representatives considering supporting shorts for next winter's shows.

Wigmore offered three welcome

additions to their U.P.A. cartoons—*The Oompahs*, *Robin Hoodlum* and *The Miner's Daughter*.

Grasshopper Group showed three amateur films. Stuart Wynn Jones's *Linden Lea* and *A Short Spell*—one of this year's 'Oscar' winners—are already available; and *A Change in the Weather* (A.C.W. Gold Star), a musical fantasy by A. Pattillo, can be hired as from August. This last film is being made available by the Grasshoppers on behalf of the Film Society Experimental Production Committee.

Archway offered *The Case of the Mukhinese Battle Horn*, the Goon's patchy but highly original comedy.

Institut Francais, whose small but interesting library is too often overlooked, presented *Un Jardin Public*, in which the brilliant mime, Marcel Marceau, plays forty or so characters.

C.F.L. presented the only television film of the sessions, *Out*, the documentary on Hungarian refugees made by Lionel Rogosin, the director of *On the Bowery*.

Films of Poland, whose sixty-page catalogue is a stranger to too many programme secretaries, showed *One Sunday Morning*, directed by A. Munk. This story of one morning in the life of a Warsaw bus showed unusual feeling for the subject, and was handled with considerable delicacy.

Off the Cuff

ONE of the advantages of membership of the Federation of Film Societies is the availability of concise and accurate information which would take the individual programme secretary hours to compile. Latest examples of this are "A Selected List of 16mm. Film Distributors", compiled by K. G. Whiteley, giving addresses of nearly 70 libraries of interest to clubs and societies, and "Lecturers Who are Prepared to Talk to Film Society Audiences."



From *The Wizard of Oz*, most attractive of the months' releases.

This latter list is particularly useful at this time of year, especially as it gives not only lecturers' addresses and their subjects, but the fee which they require. Subjects range from silhouette films to censorship.

The 1957 catalogue of Films de France lists less than forty titles, yet this library maintains its position as one of the most invaluable. Rene Clair's *Summer Manoeuvres*, Tati's *M. Hulot's Holiday*, Rogosin's *On the Bowery*, Kurosawa's *Seven Samurai*, Becker's *Casque d'Or*, Andre Michel's neglected *Trois Femmes* (refused a certificate by the censor) are among the glittering list of features, and shorts include *The Red Balloon*, *Shoot the Nets* and five Sucksdorff productions.

Over forty shorts available on free loan are listed in the latest supplement to Sound-Services catalogue. A number of individual items from Unilever Magazines are also offered for the first time as separate shorts.

CONTROVERSY CORNER

A FEW months ago, Derek Hill, A.C.W.'s professional critic and diarist, arranged the importation of a number of films produced by members of the Gryphon Film Group of New York. All seven are now available from the Grasshopper Group, which screened the films to their members during their recent season of out-of-the-rut shorts.

The reception of the films has ranged from Philistinian dismissal to bogus ecstasy; but the Grasshoppers agree with Hill that it is important that other clubs and societies should be given the chance of seeing these experimental shorts for themselves. Far too little is known in this country of contemporary American experimental production.

Three of the films are by Stan Brakhage, a young and enthusiastic film maker from Colorado. His first film, *Interim*, made at the age of eighteen, is a tender, delicate romance of adolescence set among railway yards and viaducts.

The Way to Shadow Garden and *Reflections on Black*, which he made

after joining Gryphon, are in complete contrast. Both, intensely personal and somewhat decadent, show a deep feeling for film, and an original, exploratory technique.

Visual Variations on Noguchi, a four-minute experiment combining hurtling camera movements and rapid cutting of Noguchi's sculptures with a preposterous score of natural sounds, seems the most pretentious and least successful of all the films, though it has won high praise from Norman McLaren and leading American critics.

Willard Maas's *Image in the Snow*, a haunting, individual essay in theology, is undoubtedly the most complex and profound of the Gryphon films so far received. Unfortunately Maas—who is a leading American poet—has put too much of his theme into the accompanying poem, and not enough into the visuals, with the result that the film seems to be accompanying the track instead of vice versa. This film has been rewarded with great acclaim in America.

Key to libraries featured in this month's Show Page: Archway Film Distributors Ltd., 16mm. Division, 18 Rupert Street, London, W.1; British Film Institute, 164 Shaftesbury Avenue, London, W.C.2; Central Booking Agency, British Film Institute, 4 Great Russell Street, London, W.C.1; Central Film Library, Government Building, Bromyard Avenue, Acton, London, W.3.

Connoisseur Films Ltd., 166 Overhill Road, London, S.E.22; Contemporary Films Ltd., 14 Soho Square, London, W.1; Films de France Ltd., 48 Dover Street, London, W.1; Films of Poland, 81 Portland Place, London, W.1; L'Institut Universitaire, Service du Cinema, Institut Francais du Royaume-Uni, Queensberry Place, London, S.W.7. Grasshopper Group, 153 Manor Green Road, Epsom, Surrey. Metro-Goldwyn-Mayer Pictures Ltd., 16mm. Division, Metro House, 58 St. James' Street, London, S.W.1; Sound-Services Ltd., 269 Kingston Road, London, S.W.19; Wigmore Films Ltd., 142/150 Wardour Street, London, W.1.



The school film got made, though Leech the Science said it was impossible; and they financed it by means that could give bright ideas to cine clubs.

HILL AND HIGH WATER

By D. LEECH

The villain realises that he is surrounded in the windmill.

Essex Education Committee's extremely good film service for schools includes the loan of 16mm. cameras to any school in the county able to use them. We at Hill School, Dovercourt, thought their availability a good enough excuse for making a film, so we approached the Headmaster with a tentative script for a 10-minute documentary.

He was most helpful, and we bought 300ft. of reversal on which we shot two children showing a road-sweeper round the school. (One does not have to ask why a road-sweeper should be presumed to be interested in it.) He had a variable limp and a surprisingly young face behind a large independent moustache.

Locals Liked It

This production, with commentary on tape, pleased several local audiences, but the only purpose it seemed to serve in school was to demonstrate that we *could* make a film. "This year", said Davies the English "we must make a film!"

The story considerations were these: we wanted as many children in it as possible, with no costumes and no make-up (time wasters), but we wanted a nucleus of reasonable actors, preferably from the drama group. The film had to be shot after school hours to avoid the wrath of teachers deprived of half their class and to ensure the enthusiasm of the children.

We were near the sea, and had our own whaler and dingy. We saw the continental ships

every day and Miss Campbell the Domestic Science owned—yes, owned! — a good, big windmill. The children were to write the story, wire up lights, use the meter, range-finder and, in some cases, the camera. They were to write and then record commentaries in their own voices and to draw the titles and posters. Musical types in the school were to look after their side of things for the sound-track.

Raising the Money

The snag was that when Upper One had written their stories around these features, and Mr. Davies had combined them into one, we had the prospect of a 30-minute epic which Leech the Science declared was impossible. Even Cecil B. would have palled at the time and expense, but we set about scripting and filming it regardless.

The money was raised by a jumble sale which was a great success. At present we have money to spare. In a school of 700 or so, it is easy to do that sort of thing, but we wonder if a cine club could raise some cash in the same way by going halves in the proceeds of a local school sale

in exchange for a couple of film shows. It has yet to be tried. We hope that by showing a cutting copy with sound on tape we can raise more money to get a copy from the edited negative and then perhaps we may manage an optical sound track.

1,000ft. of film was used, and we borrowed the camera in two sessions: March to April and then in July. We found it fairly easy to persuade the actors to wear the same clothes—the girls could be told to put on summer frocks in March, and members of the staff asked to put on coats in July. The story involved a smuggler who jumped the ship, so we needed someone to go into the water clothed. Lane



School whaler to the rescue.

the Art volunteered to go in thus, and Lucke The Navigation undertook to get him out again fit for further shooting.

The plot leans heavily on Suspicion. Boys in the school whaler, going out to meet a school party returning from Holland, pick up a man who has "fallen" from the ship and treat him with Suspicion because he has evaded the customs officers. The shivering villain has, in fact, smuggled in watches in the tins in which the children have collected their holiday trophies and specimens. The tins are

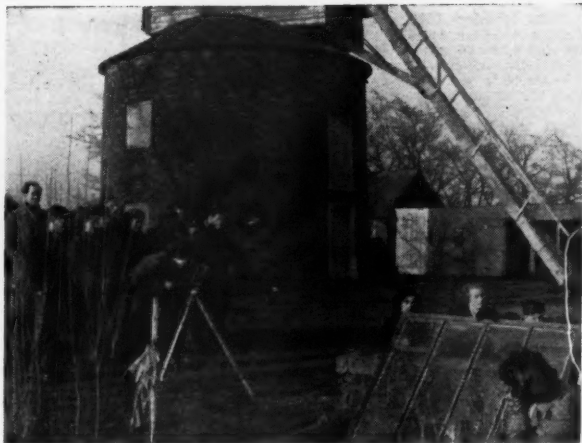


The smuggler's hopes are dampened.

taken to school and left (of all silly places) in the cup case. The villain steals them, and Miss Campbell the Domestic Science, who was the last person to see the case, falls under Suspicion.

Convinced that he is still in town, the children organise a search of every hotel and bed and breakfast in the place, with no result. Miss Campbell invites them to tea at Windmill House, in the garden of which a girl finds the lid of her tin, so once more poor Miss Campbell is under Suspicion. But eventually the villain is winkled out of the mill in which he has taken refuge, and after a free-for-all and a car chase, is captured.

Now all the shooting and editing have been finished. The processing people did well with our night-time, "moonlight" shots. We asked for a heavy grading after under-exposing two stops with a x8 red filter. The light was a



The girls watching the windmill in which the villain has taken refuge are not very good at taking cover, but it doesn't matter—it was all supposed to have taken place at dead of night.

problem, with the sun always in the same place after school, but a little week-end work settled that matter fairly easily. We think the children are

having a worth while experience, not to mention the free tea (which was filmed), supplied by our very patient chief suspect.

NEWS REEL

bringing details of current cine activities. Reports on your club's work or on the film on which you are personally engaged are welcome. Address on page 129.

Consul F.U. has a script for a short crime film ready for production this summer. There are enough interior scenes to keep members busy if the summer is late in starting.

City Films K.S. has a full programme mapped out until the end of June. There will be a lecture on "Improving Your Holiday Films", another on make-up, a demonstration of sound-stripe and a number of film shows.

Formed in October of last year, the **Pioneer F.U.** presented its first public film show recently at Beaufort House, Fulham. Three of the unit's own films were included in the programme—*The Phoenix*, a documentary on demolition and re-building, *Movie Magazines* and *Men and Crime*, a story film in which the characters were played by members of the drama class at the Fulham Men's Institute.

The unit works exclusively in 9.5mm., believing that there is no better gauge for a group which hopes to attract quite large audiences but has limited financial resources. Writes the secretary: "If you are keen, a lone worker, using nine five and living in or near Fulham, we'd like to hear from you. Our accommodation is superb; we have a theatre which comfortably seats 120 and our screen is 12ft. x 10ft. The annual subscription: 21s."

The cine group of **Liverpool A.P.A.** which meets every other Tuesday at Bluecoat Chambers, and is hoping to finish *The Overhead Railway* within the next few weeks, has started a course for beginners.

Subjects already covered are: "The Cine Camera", "Filming" and "The Exposure Problem". In the first of a series of monthly competitions, members were invited to make a film in which the location was indicated without use of names or titles. It is intended to award points to the winner of each contest and to give a prize at the end of the year to the member with the most points.

Three 8mm. cameras were recently used to cover the wedding of the Treasurer of **Welling and District C.C.** and 150ft. of both daylight and type A Kodachrome were exposed. Editing is now in progress and the film is expected to be ready for showing in July.

Work on *Chanel No. 5* has been temporarily discontinued for rather an odd reason. A cinematic wig, due for almost complete destruction in one evening's shooting, was found to be too costly. At the same time, it is agreed that the expendable wig, worn so far by the leading lady, is far from cinematic.

Tricky Lighting

Members of **Potters Bar C.S.** have decided to break away from their comedy tradition and make two films of a macabre nature. *Watcher by the Dead*, adapted by Dick Hamilton from the short story by Ambrose Bierce, is being shot on 16mm. Super X at the local community centre; it is said to contain some very tricky lighting effects. *The Man and the Snake*, a provisional title, is being

filmed on 8mm. Super X in a member's house, a fine collection of Victorian props having been loaned by neighbours.

The annual public show, held recently by **Redcar A.C.C.**, was attended by the Mayor and Mayoress. The Chisholm Shield was won for the first time by an 8mm. film, Eric Brignall's *The Best Policy*. A novelty of the show was *Shifting, Whispering Sands*, a visual interpretation of the well-known gramophone record. Each scene was shot to a stop watch and, after an all-night editing session and some fiddling with the speed of the projector, it turned out to be a riot.

Redcar members have made a number of resolutions for the future: (1) They will script four films during the year. (2) They will keep their films short and snappy to minimise production delays due to holidays or illness. (3) They will concentrate on interior shooting during the first three months of the year to escape weather hazards. (4) They will make a news-reel of local events because it is this that sells tickets for the public show. (5) They will shoot club films on 9.5mm. to get a quality picture on a fairly large screen.

The **Fifty-Five Group** announces that preliminary sound recordings are now being made on tape for *Jeremiah's Christmas Dream*, Peter Hickling's most ambitious cartoon to date. The final edited tape track will be transferred to film, from which the timing of the animation will be worked out.

The group gained 13 stars in the 1956 Ten Best competition, bringing its total for the past two years up to 17. Members wonder if this is a record.

Guest of honour at a recent meeting of this lively cartoon unit was John Daborn who was shown the 1955 three star winner, *The Mysterious Moon*.

West London F.U. invites prospective members to get in touch with the unit's new secretary: John Craig, 40d Lewis Flats, Ikworth Place, Chelsea, S.W.3. Meetings are held each Wednesday at 8 p.m. at Westcott Lodge, Cromwell Road Extension, W.6.

Irish Film Makers announce that production of *Uncommon Child*, a documentary about the problems of mentally handicapped children, started during the Easter holidays. Members are delving into national records to unearth material for a film called *This is Ireland*.

Planet F.S. had full houses for three nights when they presented their annual public show of members' and club films. Highlight of the programme, which included 8mm. as well as 16mm., was the current Ten Best award winner, *Open Your Eyes*. Among the guests on the opening night were Mr. and Mrs. George H. Sewell and Tony Rose, assistant editor of *A.C.W.* The society has a new secretary in John Yeomans.

Members of Kingston and District C.C. hope to visit the Isle of Wight during this year's annual outing and to meet people on the island who are interested in amateur film making. The ladies of the club, under the leadership of Audrey Vayro, recently staged a very creditable film show. The programme included two films by a former member, Richard Hodkin: *Little Red Riding Hood* and *Gentlemen's Excuse Me*.

At another successful meeting, R. J. Hall of Colour Technique gave a demonstration of duplicating and 'blowing up' 8mm. colour films. At one point, he ran an 8mm. original and a 16mm. blow-up of the same subject side by side; some members were willing to swear that the 'blow-up' was better than the original.

I.A.C. Competition Change

The I.A.C. announces that it will in future hold its annual Convention in October instead of March. The first of the October Conventions will take place this year as part of the Institute's jubilee celebrations, and since it will be the second such function to be held in 1957, it will necessarily be rather less ambitious than succeeding Conventions.

Closing date of the next competition will allow of the prize-winning films being shown in October 1958. This new departure, following the change of date of the Scottish Amateur Film Festival from April to November, should result in a considerably larger entry (as it did in the case of the S.A.F.F.), since there is no longer overlapping with the Ten Best. Until now closing dates of both competitions have been the same.

Sorrows of Picture-Going

J. G. Simpson of the **Christchurch Movie Club** in New Zealand paints a sad picture of cinema going in London as he experienced it during a recent visit.

"Those who have been in London," he writes, "will agree that it is one of the most civilised of cities—its millions of inhabitants have evolved a way of living together which is quite remarkable. It therefore comes as a shock to a New Zealander to find that 'going to the pictures' in London is almost uncouth. What are the main differences between their habits and ours?"

"First, one cannot reserve (except at one or two exclusive West End cinemas). Secondly, prices are aggressively high—in the West End they are three times those of Christchurch. Thirdly, programmes are continuous. This is one of the most annoying features. There is a continual movement of patrons, and the link between the audience and the screen is severed so frequently that it scarcely exists at all.

"With more people wanting to see the films than seats available, queues form very readily. One has to queue in the line for the admission price chosen, and then shuffle forward

ready to enter when there are vacant seats. This means that the time of entrance is dictated by the number of admissions earlier in the evening, and the last half of the film is likely to be seen first. One of the most depressing sights in any London suburb on a Saturday night is the cinema queue, more often than not in drizzle, and sometimes being mournfully entertained by itinerant street musicians.

"Finally, there is the vexed question of smoking in cinemas. It may sound a good idea to be able to enjoy a cigarette while watching a film, but when everyone else is doing the same, it's not so good. Very few of the cinemas are air-conditioned, and the sole concession to the 'smoking allowed' is a tiny ashtray fastened to the seat in front. The screen is seen through a thick haze, and the air so polluted that the only thing to do is to light up and join the throng!

"Contrast these conditions with our own: for a top price of 4s. 6d. we can reserve seats for an 8 p.m. performance of a defined pattern, that is to say, an hour of supports, an interval, and the main film . . . the whole evening artistically presented and generally in good taste. Let's keep it that way."

It's Still Happening Here

Everything that happens to Kevin Brownlow seems to be on a mammoth scale—including misfortune. In his latest progress report on the production of *It Happened Here*, he confesses to a spate of cast troubles. "Having lost our leading actor late last year, we have now been forced to scrap another thousand feet of film due to the walk-out of a leading player in the rally sequence."

A considerable amount of re-shuffling and re-scripting followed this disaster. The unit then inserted an advertisement in a theatrical paper, in the hope of replacing the lost actor and finding a new leading lady (the first one having decided not to take the part.) A flood of photographs from glamorous young chorus girls, who appeared to think that amateurs pay twice as much as professionals, was rather disconcerting, but soon an encouraging selection of authentic looking 'Germans' was added to the cast list. The leading lady, however, has still not materialised.

Paris Hop

Four representatives of the **Grass-hopper Group** are off to Paris in June for a week's 'good will' tour—the holiday prize awarded to the Group at the Cannes Amateur Film Festival last year. They are the chairman, John Daborn, publicity officer, Audrey Vayro, and the joint secretaries, Mr. and Mrs. Kenneth Clark.

While in Paris, they will receive the other awards due to them from the Festival and visit a number of cine clubs to screen *The Battle of Wanganapora* and *Watch the Birdie*. They also hope to visit Jean Image's cartoon studio.

The last film show in the Grass-hopper's winter season was supported

by a slightly larger audience than usual. Derek Hill introduced his *Elba* film, which was well received, although many thought it a pity that the Kodachrome print had lost the attractive warm quality of the Agfa-color original.

The second A.G.M. will be held on 1st June when it is hoped to adopt the rules for the constitution of the Group. On the same evening there will be a presentation of the prizewinning films in the Group's first competition for members. Subjects are not limited to experimental or cartoon work; in fact, even 'baby on the lawn' films are eligible.

The actor and actress have been chosen for John Hall's adaptation of the Maupassant story, *A Letter from a Man Found Drowned*. The action takes place on the river at night and it is rumoured that in order to soak up the atmosphere, the director and cameraman intend to sit up all night in a boat, 'just ruminating'.

Barasley A.C.C. recently had a welcome increase in membership and has a full programme mapped out until the end of the year. It has completed an 8mm. film, *Almost A Genius* and is now working on a thriller, *Tea for Two* (also 8mm.).

Films on all three gauges are scheduled for production during the summer, and an outing to Whitby on the Yorkshire coast has been arranged for a Sunday in June. The Cadman Cup for the best film in the club competition was won this year by A. N. Burgess with his 16mm. colour *West Country Journey*, the runner-up being B. V. Edgar with *Arts and Crafts*.

Members of **Anco F.U.** took the audience behind the scenes with their newly completed film, *Pleased to Meet You*, at a recent film show. The film depicts members in action on their individual unit tasks and is accompanied by a synchronised commentary on tape.

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The second of the Unit's own films to be shown was *Chingford News Views*, a magazine-piece of local happenings and general interest. It is spiced with veteran cars, carnival antics, Ham radio activities, Service functions and Christmas snow scenes. Tape commentaries again were used successfully.

Both films were shot on location. Victor Greyline Mark IV and Bell Howell 622 projectors and a Ferrograph tape recorder were used. For recording and reproduction of sound, the 'do-it-yourself' team modified turn-tables and built a six-channel sound mixer. They also built an automatic change-over box for use with the two projectors.

Skills of members at work and a table display of some of the equipment were exhibited during the showing of the evening's films. An L516 projector was used throughout rehearsals, and Kodak B and GCS cameras for making both Unit films.

Anco hopes all this has inspired discussion which will remind the audience that membership is always encouraged and, indeed, there has been a most encouraging response. Now in the making is *Fortune Hunting*, a straight tale on the familiar pools theme.

Unpopular

Members of Bristol A.C.S. found that Dr. Ian Dunnachie's *How Not to Bath a Baby* provided excellent light relief in their recent evening of family films. His £250 I.T.A. prize-winner, *Ardree Picnic*, also went down well, members noting the generous use of close-ups.

The society's annual Burris Cup film competition takes place on 21st May, with Michael Towers, film critic of the *Bristol Evening World*, acting as adjudicator. Other adjudicators are not so popular in Bristol just now, for—as noted in A.C.W. last month—the society has again narrowly missed a Ten Best award, with two Gold Star and two four star ratings. Members derive some consolation from the fact that their films are obtaining wide distribution through the Boy Scouts Association, Wallace Heaton, the Central Film Library and the C.B. Film Library.

A two-day Ten Best Festival is to be held on 21st and 22nd October. A selection of Gold Star films (including Bristol's own) will be shown on the first evening and the Ten Best themselves on the second.

Library Additions

After a recent announcement that Bristol has 40 films in its library, another club asked hopefully for a two-hour programme of 8mm. productions on free loan. The librarian wishes it to be known that films are available on free loan to members only; others are charged quite moderately (5s. 6d. for *The Bird Book*, for example.)

Latest addition to the library is a 16mm. silent copy of *No Other Friend* which was described by A.C.W. in October 1935 as "a really splendid production and one of the best film plays we have seen". Unfortunately the Bristol copy is in rather bad shape with scenes missing and others out of order. If any reader has a complete copy which he would be willing to

loan for purposes of comparison or if he can supply any information regarding the producer, J. H. Martin Cross, will he please get in touch with Philip Grosset, Avonside, Kelston, Nr. Bath, Somerset.

Members of North Devon C.C. are filming a comedy about the recovery of a lost lottery ticket—the winning one, of course. Props include two real human skeletons and a live white mouse.

Birmingham Cine Arts Society is working on a thriller called *The Mind of Dr. Furber*. Some 900ft. of Kodak Super X has been exposed and the film is about half completed. Sound will be added later on magnetic stripe.

Coventry F.P.U. has a new film librarian: John Kilmister, 54 Middleborough Road, Coventry.

FAMILY ROWS FOR EVER?

The Cine Eight Club of Durban has been running a series of talks for members under the general heading, "Make Better Movies". The latest speaker was E. G. Frow who contended that even the simplest family film must have a story in order to hold the interest of the audience.

"Not only," he said, "do you have to have continuity, but you have to have conflict. You can have actual conflict—one little boy fights another. You can have conflict of a child with his parents' wishes, of a man with his conscience, or simply struggle against odds."

Many a British cine club might envy the rapid growth of the Springs A.C.C. in South Africa. Formed in November 1955 with 41 members, it is now 150 strong. Most of the members are 8mm. users but 16mm. is also quite strongly represented. Monthly meetings are devoted to lectures, demonstrations and film shows. An inter-club night was recently held with the Germiston Camera and C.C. when three films from each club were shown and judged.

Wanganui A.C.S. of New Zealand recently celebrated its 21st anniversary. Celebrations included a field day and dinner for members past and present.

Russell Adams, the well-known air-to-air photographer, is to show a selection of his films to Cheltenham F.U. in April.

If you want to know your nearest club or the addresses of clubs featured in these pages, please send s.a.e. to A.C.W., 46-47 Chancery Lane, London, W.C.2.

Reward for Experiment

Independent film makers throughout the world—amateur or professional—are being invited to enter their films for an international experimental film competition, organised by the Belgian Film Library as a part of the Universal Exhibition of Brussels in 1958.

Two Grands Prix will be given for the two best experimental films—a gold medal and 500,000 Belgian francs, and a silver medal plus 250,000 francs. The competition is open to films on 35mm. or 16mm., silent or sound, in

NEW CLUBS

Michael Bett is hoping to form a cine club in Peterborough and invites fellow enthusiasts to write to him at 17 Church Street, Deeping, St. James.

Successfully launched with fifteen members on the books is the Larkhall and District C.C. which meets on the first and third Monday of each month at the Band Hall, Charing Cross. The club welcomes users of all three gauges who are asked to get in touch with the secretary, John D. Miller at 42 Hill Street, Larkhall, Lanarkshire, Scotland.

Long Eaton C.C. has been in existence for eighteen months but is only just getting into full swing. There are nine members representing all three gauges, and they are now busily engaged in building their own cinema. The secretary is Brian Hye, 18 Waverley Street, Long Eaton, Near Nottingham.

Camera Obscura was formed last year for the purpose of producing experimental films and "extending the boundaries of film language." The present production is a subjective documentary, *On Blackheath*. This is a solitary affair on 8mm. but the secretary believes it will provide valuable experience.

He writes: "It poses all sorts of problems about the nature of the film maker's control of documentary material. It may be clearly seen that objective reality is an illusion. The most dispassionate eye or lens, by its very existence, distorts the recorded image to its own ends: the subjective vision."

Realism

"To what extent may the film maker be conscious of this? At one end of the scale, the desired fragment may be constructed out of any material. Technique will contribute the effect. The formalisation of Frank Stauffer comes to mind here. At the other end, as in a film like *Le Sang des Bêtes*, the effect resides almost totally in the 'objective' material. The problem put another way is the old business of realism. It is very important, and regrettably seldom discussed in film-making circles. It is generally considered a *post facto* element, and left to the critics."

"Future productions are still undecided. Completed scripts include a faked newsreel of the poet, Tennyson. If his double can be found, this may well be done next. But please send ideas, scripts, messages of hatred, etc." to: J. L. Fuller, 37 Langton Way, London, S.E.3.

black and white or colour and of any length. Any number of films may be entered, provided that all have been made since 1st January 1955.

Object of the competition is "to encourage free artistic creation, the spirit of research and pioneering effort." The term 'experimental film' will be interpreted as embracing all work which reveals an attempt to explore new developments of cinematographic expression, or which touches on subject matter unfamiliar in the cinema. Further information is available from the Cinematheque de Belgique, Palais des Beaux-Arts Bruxelles, Belgium.

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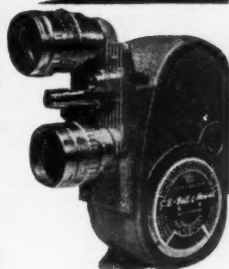
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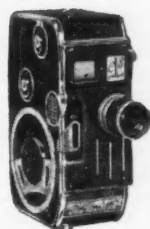
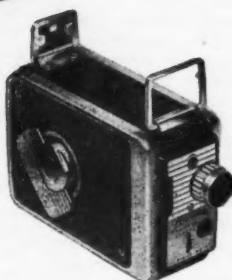


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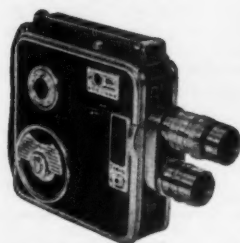
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OPTICALS AT LESS COST

(Continued from page 141)

positives. It is, however, an advantage to make them all from positives, since the results will be in negative form and can be cut into the master negative as they are.

This is how I made my opticals:

Single Wipe. I cut a strip of black leader film diagonally under a guillotine, the cut extending over sixteen frames and placed it over a strip of positive film in the printer and made a print. From this I made another print to form a matching pair, thus avoiding errors due to using one mask and reversing it.

Before making the second print, however, I held the first and the unexposed film together at the ends and clear of the frame, and cut a notch in them to ensure accurate alignment (Fig. 2).

Double Wipe. Made in a similar way, except that this time I cut the leader in arrowhead fashion. A pair of matching prints was again made (Fig. 2).

Iris. For this I again used a strip of black leader and with a pair of spring-bow dividers cut a series of circular holes in each frame with increasing diameters from 1mm. until the sprocket holes were cut into. After the first print was made, I inscribed smaller circles (below 1mm.) with indian ink. As before, a normal print and a matching print were made. These masks have the advantage that they can be used two ways. A new scene can grow from the centre of the old one or it can close in from the outside, depending on which mask is used first (Fig. 4).

Fade and Dissolve. Making the masks for these (one pair can be used for either) gave considerable trouble at first. Photographing a uniformly white screen and then cutting down exposure by stopping down the lens and turning the lamps away proved a failure, so I reduced the lighting by putting a variable resistance in series with my two 100 watt lamps. The lens was opened up to ensure over-exposure, the lights dimmed right out, and the lens covered after dimming to make sure of obtaining a strip of unexposed film (though this last was probably unnecessary). A second print was then made straight from this.

TAKING YOUR CAMERA ABROAD

(Continued from page 136)

and whether coloured or black and white may, as a concession, be imported free of Customs duty and/or purchase tax, provided the Customs Officer is satisfied that the film: (a) is appropriate to the cameras being imported, (b) is being imported in quantity sufficient only for the visitor's own private use and not for commercial use, or for any other purpose; (c) will be re-exported with the cameras when the visitor leaves the country."

Each case is judged on its merits, taking into account the duration of the visitor's stay and the number of cameras imported. Concessions do not apply, however, to *unexposed* films imported by *post*. Such films or plates would

be chargeable with Customs duty and purchase tax.

Next month I hope to deal with Customs requirements in some of the more popular tourist countries, but if you need information before then, or if I don't happen to deal with specific points on which you want information, the Export Services branch of the Board of Trade should be able to help you. Few amateurs seem to know of the valuable services offered by this department in providing information about Customs regulations abroad. I have invariably found it most helpful although, at this busy time of the year, you must be prepared to wait for some days for a reply. Address your enquiries to: Board of Trade, Export Services Branch, Lacon House, Theobalds Road, London, W.C.1. The telephone number is CHAncery 4411.

8mm. VIEWPOINT

(Continued from page 143)

throughout of the absence of music and sound effects, which Disney binds up so closely with his visuals and relies on to point his humour. It would be most instructive to add one's own sound effects and music, although the sync. would have to be perfect and magnetic stripe, which would achieve this, must not be applied to Movie-Paks. Nor must they be shown commercially. This particular film runs to 125ft., at the end of which is 15ft. of trailer. Amateurs too often go to the other extreme and have almost none.

G.B. also sent me two 50ft. Headline editions of other Disney releases: *Pluto Junior* (adventures with a caterpillar) and *Hockey Champ Donald* (Donald takes on his three young nephews at ice hockey). Both are in very pleasing colour (especially the latter) but are inevitably inconclusive. There is no time to establish character or situation; there is simply some knock-about humour. That is why I consider a one-reeler better value for money than several shorts.

All Movie-Paks must be projected at 24 f.p.s., because they were originally released as sound films. I wonder how many purchasers will do as I did and project these cartoons at 16 f.p.s. and then wonder why they are not as funny as they ought to be!

F.C.S. Reorganises

Donald Sinden was the principal guest at a very successful film presentation and conference arranged by the Federation of Cinematograph Societies on 28th April—the first to take place under the aegis of the newly constituted group. As forecast some months ago in *A.C.W.*, Federation affairs are now directed from the Midlands instead of London. The new chairman is Mr. G. C. Hooson, 47 Bunbury Road, Birmingham 31, and the secretary Mrs. Dorothy Armstrong, The Pump House, Bishopston, Stratford-on-Avon. The South, however, will still remain active, a Southern Region having been formed under the chairmanship of Mr. Matt McCarthy.

One casualty of the reorganisation is the Federation's magazine, *Cineclub*, which had lost far more money than could be afforded, but it is hoped to introduce a less ambitious news sheet in due course. Only one award was made in this year's Federation competition, the Written cup for the best film by a federated society going to Sutton Coldfield C.S. for *Mugs For Luck*. The "Let's Make a Film" competition, however, proved popular, and another on the same lines has been proposed.



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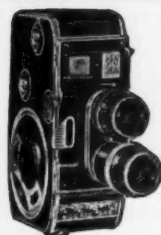
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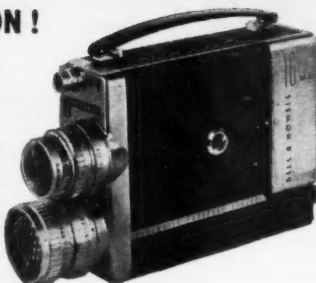
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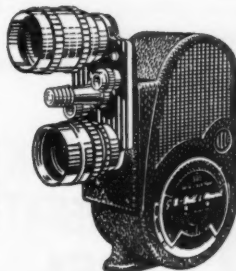
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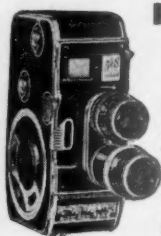
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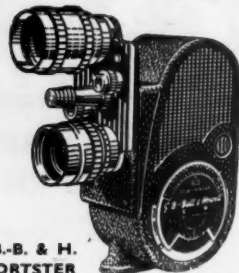


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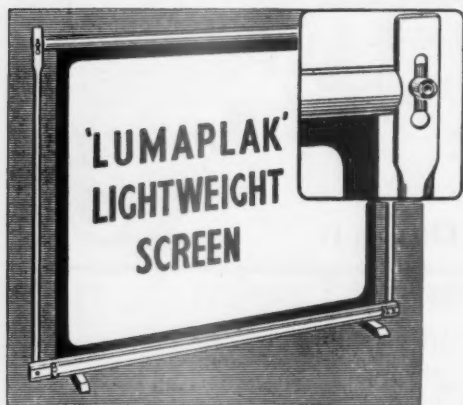
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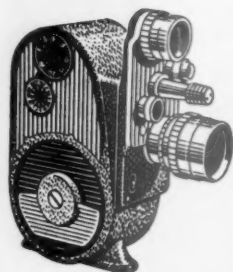
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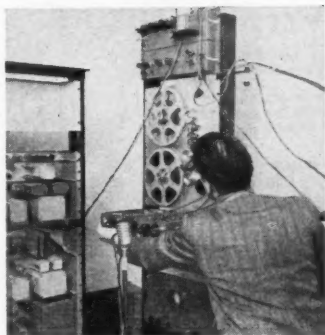
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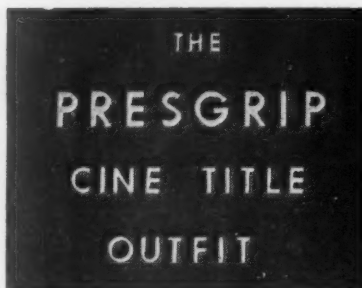
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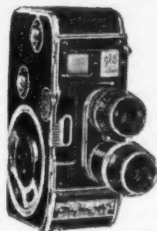
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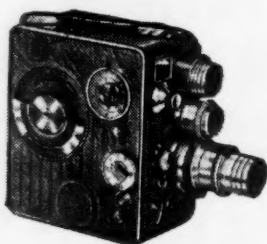
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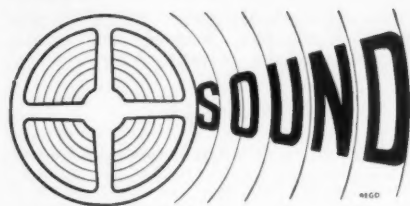
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For Better Programmes why not obtain your films
from the Wallace Heaton Film Library? New 16mm.
Sound catalogue now available. Films in all sizes in-
cluding an extensive selection of 8mm. subjects. Write
for catalogue, 127 New Bond Street, London, W.1.
(MAYfair 7511.) (T.C.).

16mm. Silent Films for Sale—Comedies, Dramas,
Travel. S.A.E. Ivey, 2 Dryburgh Road, Putney, S.W.15.
(T.C.).

16mm. Sound Films for hire, sale, exchange or purchased
—in perfect condition only. Top value assured. Cinehire
Film Service, Petersfield, Hants. Phone 188. (T.C.).

Film Libraries. 16mm. sound and silent libraries.
Nearly 1,000 titles, entertainment, education and language.
Catalogue free (state sound or silent and make of projec-
tor). See below. (Dec.).

Hire Service. For 16mm. and 8mm. projectors, cameras,
screens, etc. Personal collection service. Prices on request.
John King (Films) Limited, East Street, Brighton and
London, W.1. (Dec.).

9.5mm. Silent Film Hire. Friday to Monday, 300ft.
1/6, 200ft. 1/-, Robinson, 11 Haldane Road, London, E.6.
(Oct.).

Hollywood Film Enterprises Inc. 8mm., 200ft. £2 17s.
16mm. sound, 400ft. £7. Gene Autry, Laurel and Hardy,
Cary Grant, Patsy Kelly, Zane Grey Westerns and many
others. For catalogue, send International reply coupon
for 1/- to: 39 Endeavour Avenue, Toronto, Ontario, Canada.
Agent: N. R. Owen, 227 Commonsense East, Mitcham,
Surrey, England, for payment of orders. (July).

9.5mm. Collector wants copies of *Pitz Palu*, *White Flame*,
St. Joan. Good price paid for perfect prints. **Box 235.**
Exciting News for 8mm. Users. Anthony Powell
presents a brand new series of 8mm. films for hire, with
many great stars headed by Roy Rogers, Gene Autry,
Gary Cooper, John Wayne, Randolph Scott, Alan Ladd,
Laurel and Hardy and Cary Grant. Free catalogues from
Anthony Powell, Film Library, Windsor Great Park,
Berkshire. Telephone Windsor 3006.

16mm. Second-hand Silent Films, travel, comedy,
at bargain prices. List 24d. **Box 158.**

Cameras and Lenses

Bolex H16 16mm. f/2.8 Yvar, 25mm. f/1.5 Pizar, £135.
Lotimer, Thickwood, Elmstead Lane, Chislehurst.

8mm. Nizo Helimatic mod. S2R camera, fitted with
12.5mm. f/1.5 and 37.5mm. f/2.8 Rodenstock lens, plus
Schneider wide angle 6.25mm. Complete with additional
viewfinder lens for Schneider wide angle lens. All cable
release included in brand new condition. Bargain at £130
or near offer. Davies, 3 Matlock Lodge, St. Lukes Road,
Torquay, S. Devon.

Yvar 15mm. f/2.8 w.a. lens, £17. Below.

Bolex H16, three lenses, sound sprockets, new Malor
case, £175. All perfect. **Box 234.**

Bargain. Bolex H16, Octameter and focusing view-
finders, f/1.4 Switar 25mm., f/2.8 Yvar 16mm., f/2.8
Yvar 75mm., sound sprockets, Malor case, Suregrip
release, Aluminium P/T tripod ext. 6ft. + Mint Cost £330
plus. Accept £225 o.n.o. Beck, 17 Exeter Road, N.W.2.
CHA 3185 (N. GLA 3129).

8mm. Delrama wide screen attachment, unused, £29 10s. **Thurp**, 258 Elm Road, Leigh-on-Sea, Essex. **16mm. Kodak B**, f/3.5, 50ft. and 100ft., as new. Still in original carton with instruction book. £21 or near offer.

Box 240.

Kern 75mm. f/2.8 telephoto lens, absolutely as new, £25.

Box 238.

Bolex H16 Filterslot, eye level focuser, Piza 26mm. f/1.9 lens. New camera, maker's guarantee. Cost £193, will accept £170. **Redtles**, Avenue Road, Witham, Essex. Phone 2192.

150mm. Kern lens as new in leather case, £50. **Darnton**, Sissinghurst Court, Cranbrook.

Cine Royal 16mm. Hardly used. 1in. and 3in. lenses. Case. £105. Owner buying professional camera. **Silverthorn** 3681.

For Sale. Paillard Bolex H16, Hektor Rapid 2.7cm., 2in. f/2.9 and 4in. f/3.5 lenses in perfect condition. Sacrifice to clear £135. **Henshaw**, Sutton-on-Sea. Tel. 405.

Duty Paid brand new Movikon 8, single speed (16 frames per sec.) with stiff leather case. Sixon lightmeter with colour finder. Ultra violet filter and detachable range finder. £50 for the lot. Purchaser will save £25! **Mackenzie**, 4 Whitehall Bridge Road, Canterbury.

Pathecope H Motocamera in good condition and Ace projector complete with motor and two films. **Baird**, 10 Wyndham Way, Woodstock Road, Oxford.

Bolex H16, model III 1947, Dallmeyer f/1.5, trifocal viewfinder, external frame counter, recently checked and lubricated by Cinex, mint condition, one owner, £90.

Box 243.

16mm. Cine Kodak Royal, mint condition. Magazine loading. Complete with carrying case, £68. **C. W. Brewin**, The Woodlands, Hinkley Road, Leicester Forest East, Leicester.

Eumig C3 Camera, Eumakron telephoto. Offers. Wanted B. & H. 622 projector. **Egginton**, Bank Street, Newton Abbot.

Unused Bolex H16 (Pizar f/1.9 only) also B. & H. combined compact/standard sound projector, and accessories. Total cost approximately £500, sale price £225 or offer.

Box 245.

Yvar 25mm. f/2.5 and **Yvar 36mm. f/2.8** coated, also set filters, all as new, £42 (listed £75). Or separately.

Box 247.

Bolex H8 with five lenses and case, perfect, £150. **Bool fader** £6. **Pistolgrip** £3 10s. **Box 246.**

Webo 16mm. 1in. and 3in. Cinors, excellent, £87 10s.

Bell Howell Autoload 603, f/1.9 T.T.H., mint, case, £47 10s. Wanted, 16mm. dev. tank and printer, **Victor projector**. Regent, Bridge Street, Taunton.

Kodak 16mm. BB Jr., f/1.9 interchangeable. C/case, £35. **Langston**, 47 Headstone Road, Harrow, Middx.

Loughborough. Paul Moffatt offers: Second-hand Specto 88, f/1.9, £39. Kodak 8-20, f/3.5, £16. Shop-soiled Sportster, f/2.5, £39. Miller, f/2.5, £29. Part exchanges welcomed. 8mm. library. 17 Churchgate. Tel. 3508.

16mm. Kodak B, f/3.5, 100ft. spool loading. Perfect condition, £30 o.n.o. **Brooke & Co.**, Imex House, 42 Theobalds Road, W.C.1.

Projectors

G916 Bolex, 500w. dual projector, case, £45. **Box 234.** **Bell and Howell 601** 16mm. sound and silent projector, 14in. lens, also 2in. lens, spare lamp, leads, separate speaker, transformer, £120. 41 Pinner Court, Pinner, Middx. Telephone 6074.

Dekko 9.5mm. cine projector, model 48, mint condition. £15 o.n.o. **Dellar**, 52 Monkswood Ave., Waltham Abbey, Essex.

601 B. & H. 16mm. sound and silent projector. 2in. lens. First class. Very little used. **G.B. projector stand**. £120. **Cryer**, Prince's Way, Fleetwood. Tel.: 4461.

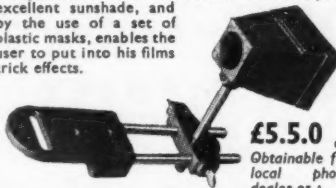
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Bolex H8, Woollensak 12.5mm. f/1.9. 1956 M8R
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16mm. Outfit extensively used in church work in excel-
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Peterson Magnetic tape recorder, 8mm., as new, £40.
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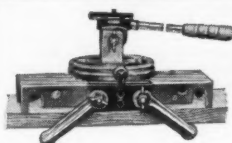
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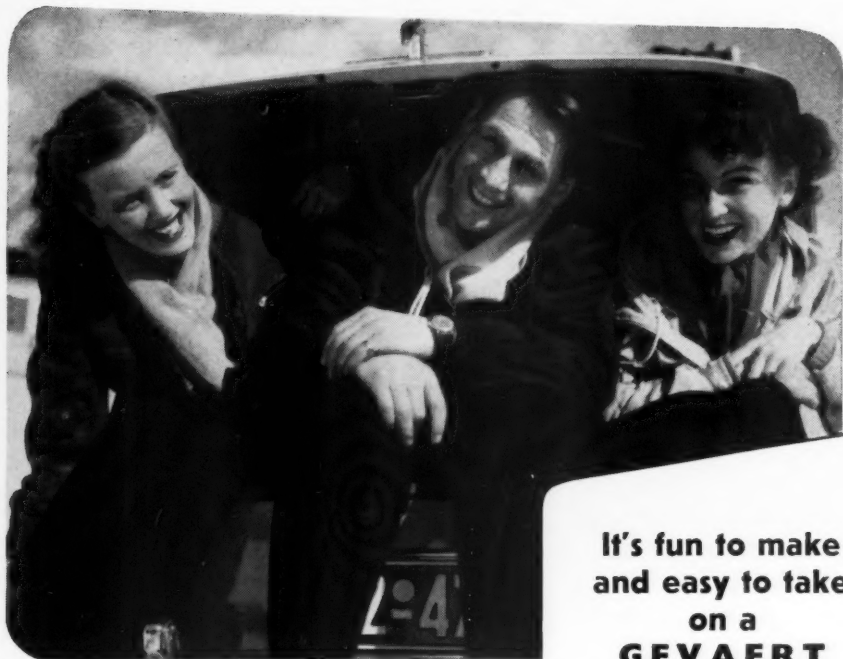
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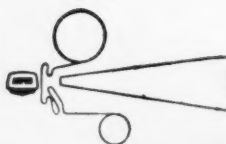
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There's everything you could possibly want in this magnificent new Ampro 16mm. Sound Projector. Brilliant illumination, quiet running, rock-steady projection; superb sound reproduction; easy access for cleaning and trouble-free maintenance; complete, compact portability in one robust, good-looking carrying case. Constructed throughout of the finest materials and precision built for a lifetime of professional performances, the Ampro "New Educational" Sound Projector is a delight to handle and simplicity itself to operate.

DOES IT AGAIN

Portable.

Only 33 lbs. complete with speaker and case.

Triple Claw Shuttle.

Feeds even damaged film perfectly.

Slide out Film Gate.

For easy inspection and cleaning.

Easy Film Lacing.

Simple, straightforward line of film path.

Variable Film Speeds.

14 to 23 variable. Controlled at 24 F.P.S.

Fast Automatic re-wind.

No transfer of reels or belts.

Tilt control.

For quick centring of picture on screen.

Automatic Film Loop Synchroniser.

Loss of film loop corrected while screening.

Class 'A' Amplifier.

Up to six/eight watts output—wide acoustical control.

Interchangeable lenses.

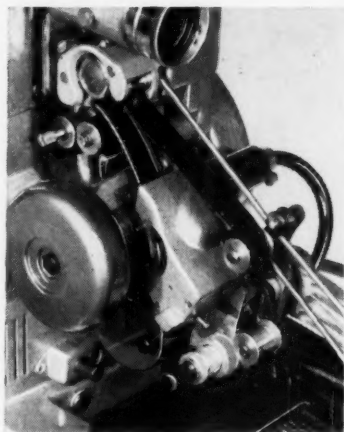
According to requirements.

Sound Drum.

Ball bearing rotating type — no sliding action.

Alternative Power Supply.

AC or DC 200/250 volts or 110/115 volt lamp through a resistance unit.



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